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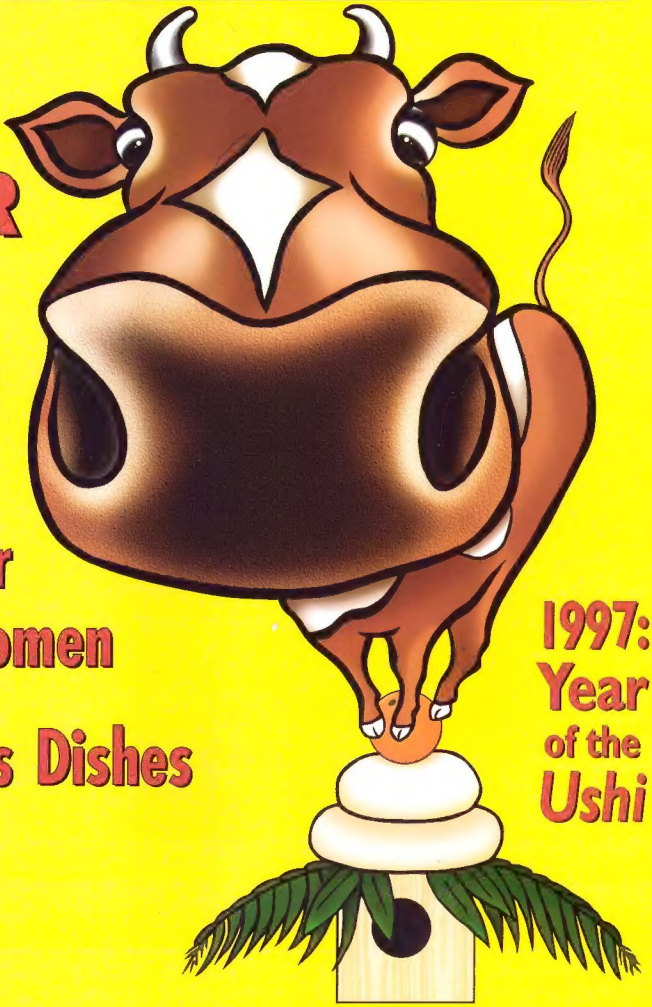

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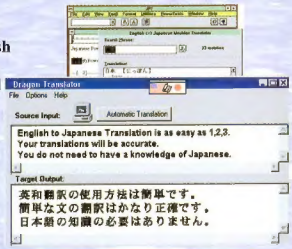

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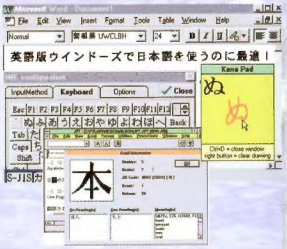

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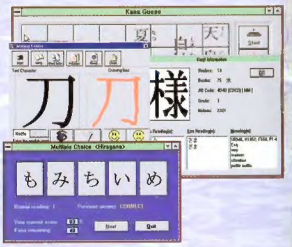

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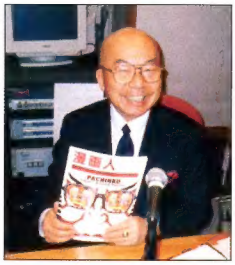

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

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Publisher & Editor-in-Chief
Vaughan P. Simmons

Japan Representative
Moteki Hiromichi

Translation Editor
Wayne Lammers

Editor
Virginia Murray

Associate Editors
Paige Larkin, Matthew J. Spellman

Contributors
Carole Addlestone, Loraine Fick, Erik Kassebaum, Norm Lambert, William Marsh, Okuyama Ikuko, Anthony Owsley, TR Reid, Frederik Schodt, Robbie Swinnerton, Ginny Skord Waters

Cover
Ashizawa Kazuko

Marketing Manager
Grey Williams

Business Manager
Alton Wallace

Office/Subscriptions Manager
Gwenn M. Glish

Accounting Supervisor
Cathy Hanrahan

Administrative Assistants
Doug Albanese, Vladimir Bellevue, Steven Cummings, Melinda Knowles, Inoue Satoko, Jeremiah Poole, Akasha Scholen, Linda Slack

Exclusive Agent in Japan:
Sekai Shuppan Kenkyu Center
Tel. 03-3479-4434 / Fax 03-3479-5047
Subscriptions in Japan: ¥8,300/year

Advisory Board
Akizawa Kōji, Peter Goodman, Karen Sandness, Frederik L. Schodt, Jack Seward, John Steed, Ginny Skord Waters, William Yamaguchi

Mangajin employees can be reached via e-mail at: firstname@mangajin.com

Mangajin web page:
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PUBLISHER'S NOTE

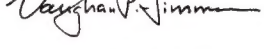
A couple of issues back, I promised to introduce our staff, and I'd like to start with the Editorial Department in this issue. The photo below shows this elite group posing outside Mangajin world headquarters. Conspicuously absent is Wayne Lammers, our Translation Editor, who for some reason continues to prefer Tigard, Oregon, over Atlanta, Georgia.

On the right is Virginia Murray, now the only employee (other than me) who remembers our first office on Briarcliff Road. Respected and feared in the community of freelance writers on Japan-related topics, Virginia assigns feature stories, book reviews, etc. and is our final authority on matters of style. She is also our de-facto Production Manager, and is very active in catalog operations, especially the book department.

All the way from New York is Paige Larkin (center), Associate Editor, who is in charge of the Basic Japanese column, and handles most of the formatting and copy editing of the manga material. In these areas she works closely with Wayne Lammers and Okuyama Ikuko. Paige is also our Web-Master (Web-Mistress?), and is the primary troubleshooter for our sometimes temperamental computer network.

Matt Spellman, our most recent recruit, handles the Computer Corner and Brand News columns, and supervises the recording of the cassette tapes that go with the magazine. Matt is also in charge of the software section of the catalog; he's the one to ask if you're not sure which program is right for you. Matt left Chicago to join us just last July.

Coming in a future issue will be our business staff.



Coming Up in Issue No. 63

Feature: The Culture of the Bath; Rick Kennedy is your guide.

***Dōjinshi*:** Mary Kennard takes an inside look at Japan's wildly popular amateur manga conventions.

***Kings of Comedy*:** The comedy duo known as Downtown have a style reminiscent of Robin Williams and Eddie Murphy. Report by Mark Schilling.

Manga

- *Minori Densetsu, Part 2*: Minori is broke, jobless, and on the verge of becoming homeless. Welcome to the world of the free-lancer.
- *After Zero, conclusion*: The secret of the "devil's seeds" is revealed.

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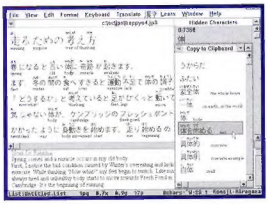

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LETTERS

Letters to the Editor

Mangajin welcomes comments by letter, fax, or e-mail, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 77188, Atlanta, GA 30357 (Editor@Mangajin.com).
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Defending the Knife

In reaction to the letter in *Mangajin* No. 60 which claimed that Shonen Knife, the critically acclaimed power-pop trio from Osaka, is "a joke" and "lacks any musical credibility," I'd like to say this: Shonen Knife has been a creative force since the early '80s, and they are currently the best-known and most successful Japanese band in the world. A band of their stature cannot be so easily dismissed. Personally, I find the freshness and originality of their work amazing, and their live performances are among the best I've ever seen. If you like pure, elemental rock and roll, I highly recommend that you check out Shonen Knife!

JAMIE INGLEHART
Chicago

This just goes to show that there are two sides to every knife.

Shinchan fan

I'm a loyal reader of *Mangajin*. When I lived in Japan, "Crayon Shinchan" was my favorite TV program. I bought almost all of the paperback manga in the *Shinchan* series.

Because my Japanese is really not that hot, I always enjoy the benefit of your expertise in translation. Please consider making Shinnosuke a monthly addition to your fine magazine.

PAUL C. SHIRLEY
Cape Coral, FL

Etymology

As a faithful and devoted subscriber, may I make a suggestion for a regular item to add? I'm fascinated by etymology, in any language. Words like "*hanabi*" are more interesting if you understand their origins. And Japanese kanji have their own wonderful stories (look at "*baka*," for instance!). A regular item, just a short half-column or so, would be a welcome addition to understanding and enjoying the language and culture.

C. ALEC MACLEAN
Santa Clara, CA

We do occasionally include etymological information in the notes of the manga in which the word appears. As for a column devoted specifically to word origins, we'll keep it in mind.

Manga website

I noticed that in issue No. 60 you mentioned the book *Comics Underground Japan*, and I know that lately you have been including noteworthy websites on your Letters page.

With the help of the editor and artists, I have put some of the comics from that book on my website and will continue to add new ones over time. The URL is: http://www.maniform.com .

DAVID G. IMBER
New York

漫

Websites of the moment

New Year's is a time of great celebration in Japan. Tokyo's Foreign Student Education Network provides a page with New Year's photos:

http://www.fedu.uec.ac.jp/FEDU/Events/data/NYear.html

Kansai web designer Teramoto Noriko created a page about her family's *osechi ryōri* (New Year's) meals:

http://www.biwako.or.jp/users/noko/html/osechi-e.html

Last but not least, the students of Tezukayama Gakuin Izumigaoka in Osaka write in English about how they spent their winter holidays:

http://www.tezukayamaizm-hs.sakai.osaka.jp/~toshiw/95_Yearbook/1-2.html

BLOOPERS

Marital spat

While teaching English in Iwaki's Taira district, I was often invited by students to various activities and parks in the region as a means of introducing me to their culture. One of these students, a particularly outspoken young lady, always teased me about my limited Japanese skills. I, in turn, gave her a hard time about her usage of American slang. Our verbal sparring was always lighthearted and fun.

One night after class, a group of us were standing around talking about a hiking trip planned for the next weekend. As usual, Chiaki was giving me a hard time. Finally, I struck a boxing pose and challenged her to a fight, or so I thought.

The challenge was an American-style "Let's fight!" in Japanese. It was supposed to come out "*Kenka shiyō*!," but instead what escaped my mouth was "*Kekkon shiyō!*" To everyone's delight, I had made a rather spirited, albeit untraditional, marriage proposal. From that point on, when things were going my way, she would strike a boxer's pose and win the battle.

MATT PHIPPS
Mariposa, CA

Dinosaur dunce

I was talking on the telephone to a friend in Japan, and we were discussing how interesting it is to meet people from other cultures. I wanted to say how important I thought *kokusai kōryū* (国際交流, "international exchange") is, but instead I said that *kokusai kyōryū* (国際恐竜) is important. "Like in Jurassic Park?" my friend said, laughing. I then realized that I'd told her how important "international dinosaurs" are!

KEN DELONG
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back to the BASICS

In reader surveys over the years, *Mangajin*'s *Basic Japanese* column has consistently been voted the most popular part of the magazine. (Check out the *Basic Japanese* in this issue to see why!)

Back in 1993, we compiled those popular *Basic Japanese* columns from the first 24 issues in book form, and called it *Basic Japanese Through Comics*. Thousands of readers have found it to be a wonderfully entertaining way to gain greater cultural and linguistic insights. It has proved popular with business people as well as students and teachers—fans range from hard-core Japanophiles to those whose interest is only casual.

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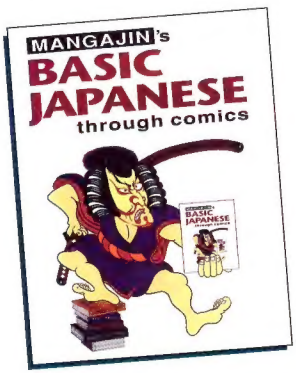

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22. The Wide World of *Desu*
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24. *Hai* (Part 2)

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27. *Yappari/Yahari*
28. *Abunai*
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30. *Maitta*
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47. Commands (Part 1)
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にゃんちタイム
Nyanchi Taimu

Through painstaking research and development, Japanese pet-food giant Pet Line Foods, Inc., has created a new line of single-serving, easy-to-open canned kitty victuals called *Nyanchi Taimu* (にゃんちタイム). This is not your typical pulverized, gelatinous fare: *Nyanchi Taimu* comes in five sumptuous varieties, all made with the freshest kill (mostly tuna) and packed with vitamins and minerals.

As most manga readers know, an interesting feature of the Japanese language is that it provides specific onomatopoeic words for describing almost any sound. Animal sounds are no exception: pigs say *bū-bū*, sheep say *mē-mē*, ducks say *gā-gā*, cats say *nyā* or *nyan*, etc. These sounds are often combined with real Japanese words to create special animal languages. Talking cats, for example, ornament their Japanese with *nyan* whenever they can.

The name *Nyanchi Taimu* is a clever combination of Japanese cat sounds and the common phrase ランチタイム (*ranchi taimu*, borrowed from the English "lunchtime"). *Nyanchi Taimu*'s wholesome goodness appeals to the cat-lover's practical side, while the name, just like a cat, exploits his soft spot for cuteness.

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Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a *Mangajin* T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 77188, Atlanta, GA 30357-1188

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Businessman 1: *Na,naniii!?*
"Wha,whaat!?"

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TVprogram he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

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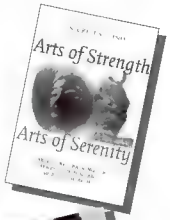

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Masumi Muramatsu

A National Treasure

interview by Frederik L. Schodt

Shortly after World War II, Muramatsu Masumi began working as a clerk-typist for the US military in Japan. He went on to become one of the world's top Japanese-English simultaneous interpreters, working with world leaders at international conferences and summits and even interpreting on television during the Apollo moon landings. An avid believer in better communication, in 1965 he helped found the Simul Group of companies. He currently serves as chairman of Simul International, one of Japan's premier translation and interpretation firms, and also as the president of Simul Academy, where many top interpreters are initially trained.

Like all the best interpreters, Muramatsu has an insatiable curiosity: one of his great passions is studying humor and its role in communication. He is the author of many books, the most recent of which is titled *Shidōsha-tachi no yūmoa: Dōji tsūyakusha no totteoki no hanashi* ("Humor in Leadership: Reflections of a Simultaneous Interpreter," Tokyo: Simul Press, 1996).

At the end of November 1996, I had the honor of interviewing Muramatsu for *Mangajin*, but I must confess a certain non-objectivity: Muramatsu is one of my personal heroes, and at the beginning of my career I worked for his company as a translator. A witty, gregarious man, Muramatsu (or "MM," as he likes to be known to friends) packed so much entertaining information into our one hour that, to my great grief, only a small portion of the discussion can fit onto these pages. In the future he may have a new career. As he says, "I'd like to be a comic -an intellectual, bicultural clown who entertains the audience and livens up the otherwise stale banquet." For more information, read his books!

—Frederik L. Schodt

Schodt: *Many people say Japanese don't have a good sense of humor. Where do you think this comes from?*

Muramatsu: Some Japanese humor doesn't go over cultural or language barriers easily, and for years we haven't taken the trouble to explain it to people abroad. Also, business people coming to Japan are invariably briefed not to tell a joke to the Japanese audience because they won't understand it or because the interpreters won't be able to translate it—which is something we interpreters object to. Actually, I think we Japanese have kept our best humor to ourselves.

S: *I've also heard many Japanese describe themselves as a "nation of people who don't understand humor," or* "yūmoa o kai shinai kokumin." *Do they say this because they've heard it so many times from foreigners that they now believe it themselves? Or do they say it simply to oblige the foreigners?*

M: Both points illustrate the problem. Of course, we say we don't have a sense of humor because we've been told so by so many people. In a typical Japanese way, perhaps we have also assumed responsibility for the implication of the statement. But in fact we do exchange a lot of jokes among ourselves, particularly among close friends.

The difference, I think, is that in the West, humor seems to be more a tool for communication. People deliberately, even painfully, study to be humorous, whereas in Japan humor is more for private, personal, and intimate conversation. At traditional pubs like *akachōchin*, or at alumni gatherings, or in conversations among contemporaries or colleagues in the workplace, you see Japanese bantering all the time, exchanging jokes.

S: *I love Japanese humor, so it's always been a puzzle to me why some fail to appreciate it. Do you think the problem*

is partly because Japanese speakers at conferences usually don't start with a joke?

M: Yes. We tend to be formal, because for us the form is so important we feel we should not deviate from it and must read from a prepared text. By contrast, Americans like to break the ice by telling a joke or anecdote to wake up the audience, to attract their attention to the podium. This custom is diametrically opposed to ours, so sometimes we can hardly believe what we hear. I'm sure you've heard the classic story about how the French will laugh when a joke is half-told; the English will wait until the end of the joke for courtesy or by necessity; the Germans will philosophize all night and laugh the next morning; the Americans will tell you that it's an old joke and that you don't tell it right; and the Japanese, upon hearing the joke, will be full of smiles without understanding. I always quickly add, however, that the Japanese are really going to take the joke back to their office, have a conference to decide whether to laugh or not, and then get back to you the next day!

I think laughter may also sometimes be suppressed in modern Japanese society because of the samurai class in the Edo period. The samurai wanted to appear far above the hoi polloi and thus established the rule that they should never demean themselves by smiling or laughing. There's an old Edo saying that goes *Bushi wa sannen kata-hoho*, or "It suffices a samurai to smile only once in three years, and with one cheek." But the people in the streets were laughing at such samurai.

There is a story that I love of a *daimyō*, or feudal lord, who heard a joke and decided to tell it to his wise old *karō*, or chamberlain. The daimyō summons his karō. The karo of course bows to his master, and the lord tells him a joke but the karō is too polite to laugh, and simply goes, "ha-hah," to indicate, Yes, I have heard you, My Leige. The daimyō says, "*Kurushūnai* (never mind). If you think it is funny, you may retire to the next chamber and laugh." I like this joke. In it the daimyō himself appreciates humor, but form is more important.

S: *There is a rich variety of humor in Japan, ranging from humorous story-telling like* rakugo *to* dajare*-style word play and puns. What are some of your favorite types of humor?*

M: *Rakugo* consists of a number of *kobanashi*, basically humorous little stories or anecdotes. Typically the raconteur begins his performance by telling an anecdote, perhaps based on something that he read in the newspaper that day, then telling two, three, or four short kobanashi, and then going into his classical set piece.

I like rakugo and kobanashi very much. I like them more than the currently popular *manzai*. Manzai is a Kansai-style of humor, and I'm a true Tokyo man, or "Edokko," born in Nihonbashi and raised in Asakusa. Unlike rakugo, manzai is a comic dialog that takes two stand-up comics to perform. One is the *tsukkomi* or "straight man"—or "person," to be more politically correct, because there are many women performers, too. The other is the *boke* or "funny man." Manzai is very much back in fashion these days, and I enjoy it. To people in Tokyo, however, manzai comedians' humor often sounds a little vulgar or crude, but then that's their style. Young people today, whether in Kansai or Tokyo or any part of Japan, appreciate this sort of humor.

I also like *dajare*, or word plays and puns, which are another important form of Japanese humor. But these do not go over the language barrier well, and since they are popular they are yet another reason our humor is often not understood.

Someone once said that the pun is the lowest form of wit. But this was certainly someone incapable of thinking up puns or understanding them. In response I enjoy quoting the Holy Scripture, which -did you know?— has an injunction against punning: *Hito wa pan nomi ni te ikuru mono ni arazu*, which I translate as "Man does not live by pun alone." For readers of this magazine—who know that the Japanese word for bread is "*pan*"—from the Portuguese—this is a truly bilingual, bicultural pun.

S: *The Japanese language has many imported words to describe humor, such as* parodii *("parody") and* burakku yūmoa *("black humor"). Do you think these words were imported because people liked their fashionable sound, or do you think the types of humor they represent were imported, too? I'm thinking especially of the postwar period . . .*

M: Well, "*parodii*" was used before the war. You would often see the word in print even in the Taisho period . . .

S: *But was it a relatively new type of humor for Japan?*

M: There was a *type* of parody in existence before that. When *Chūshingura*, the famous legend of the 47 *rōnin*, was written, it was a type of parody even though it was not comical. The playwright could not present the story with the actual characters' names, so all sorts of strange-sounding names were invented, but audiences could immediately identify them anyway. As far as real "black humor" is concerned, it's true that we may not have had many jokes of that sort until fairly recently.

On another subject, though, we have plenty of long "shaggy dog" stories in rakugo. You can hear rakugo storytellers go on and on and on for an hour and then finally deliver their punch line. It may depend on word play, or parody, or situational humor.

S: *Sometimes it seems that the national mood in Japan has changed a great deal in the last 30 years, in musical terms almost going from a minor to a more upbeat, major chord. Do you think this has happened in humor, too?*

M: Well, humor certainly changes, but even during the dark days of the immediate postwar years we had humor and the ability to laugh at ourselves. For example, self-deprecating humor is very typical in the famous manga series "*Sazae-san*" and in many other works of the same type. Where you have themes of poverty, mean mothers-in-law, and so forth,

there's a sort of black humor involved which involves laughing at oneself.

S: *As an interpreter, you obviously have to try to keep up with changes in humor. What do you personally do?*

M: I watch CNN, ABC, and other television networks, and I watch a lot of movies, at least one movie a week, which is quite a lot for a man of my age.

S: *In your new book, and in other books you have written, one of your messages seems to be that in order to obtain true fluency in a language one must be able to understand and enjoy its humor. What advice would you give readers of* Mangajin *who are trying to learn Japanese? Conversely, what advice would you give to readers in Japan who are learning English?*

M: Other than reading manga, I would suggest studying *nazo nazo*, or riddles. I just rediscovered on my bookshelf a fantastic little book I bought 20 years ago. It's edited by Bennett Cerf and contains English-language riddles. I must admit, I don't understand about 10 or 20 percent of the riddles readily. I have to stop and think about them. But when I vocalize or read them aloud, they hit me. The same thing can be said about Japanese *nazo nazo* or any word plays. Language has to be spoken. Text must be verbalized, not just quietly looked at. Although these books are originally designed for children, when it comes to language learning they are also great training material for grownups.

And I also recommend talking with children whenever you have the chance. I learn a great deal from them. Children like to make fun of grownups. A friend of mine has a son who many years ago attended grammar school in the San Francisco Bay area. He said, "MM, do you know why the chicken crossed the street?" Of course I'm supposed to say, "I don't know." He then said, "The chicken crossed the street to buy a Chinese newspaper." My immediate reaction was, "Why a Chinese newspaper?" He said, " I don't know either, because I read the *San Francisco Chronicle*." He pulled the rug right out from under me. He was delighted.

S: *For the sake of the non-Japanese readers of Mangajin, are there any types of humor that you would suggest avoiding when in Japan?*

M: Highly political, contemporary jokes, because we're not familiar, for example, with the latest Clinton-Dole debate. Also, the minute you mention the word "Whitewater," you understand, but we don't.

S: *To tell you the truth, I'm not sure I understand that one myself . . .*

M: Also, we have a hard time understanding ethnic jokes. As far as religious jokes are concerned, we have lots of religious or at least pseudo-religious jokes, and with my more liberal-minded "pagan" friends I'm happy to share them. I use the word "pagan" lightly, since Christians consider everyone else a pagan. Seriously,

(continued on page 67)

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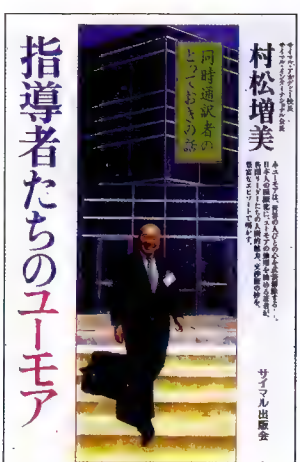
「指導者たちのユーモア 同時通訳者のとっておきの話」村松増美著より抜粋

An excerpt from *Humor in Leadership: Reflections of a Simultaneous Interpreter* by Muramatsu Masumi



田中角栄さんが通産大臣のとき、都内のあるホテルの朝食の席でキッシンジャーさんと会談をなさった際に、私が通訳をしました。これも新聞に出た話ですから秘密ではないのですが、そのときに田中さんが「日本は外国の品物をたくさん買っております。私のペンは外国製だし、自動車も私はドッジに乗っています」とおっしゃった。キッシンジャーさんは感心して聞いておりました。

会談が終わりまして、田中さんはこれから通産省へ行かれる。そうしたらキッシンジャーさんが「玄関まで送りましょう」。田中さんが「それは申しわけないです」と言いながらホテルの宴会場を出ますと車が来ておりまして、さっとドアマンが車のドアを開けました。そうしたら車はドッジじゃなかったんです。田中さんが「わざわざすみませんね」と言いますのでそれを訳すと、キッシンジャーさんは "No, I just wanted to see your Dodge." (わざわざ送りに来たのはあなたのドッジが見たかったからです) と言いました。痛烈な皮肉ともとれます。

私は職務に忠実ですから、そのすぐあとに田中さんの秘書官にお電話をしてじつはこういう経緯がございましたとお伝えしたところ、じつ

When Tanaka Kakuei [Prime Minister of Japan from 1972-74] was the Minister of International Trade and Industry, I interpreted for him and Dr. Kissinger when they met over breakfast at a certain hotel in Tokyo. This story appeared in the papers, so it's no secret, but on this occasion Mr. Tanaka said, "Japan is purchasing many foreign goods. For instance, my own pen is an import, and my car is a Dodge." Dr. Kissinger was listening appreciatively.

The meeting ended, and Mr. Tanaka was to go to the MITI offices. Mr. Kissinger offered, "Let me see you off." Mr. Tanaka expressed his appreciation as they walked out of the banquet room and to a waiting car. The doorman jumped to open the car door. Lo and behold, the car was not a Dodge. Mr. Tanaka said, "Thank you for your trouble," so I interpreted, to which Dr. Kissinger replied, "No, I just wanted to see your Dodge." This could be taken as a scathingly ironic comment.

Being a dedicated professional, I promptly called Mr. Tanaka's secretary and relayed to him the details of the incident. I was informed that Mr. Tanaka did own

は私用で乗っているのはドッジだけれども、そこから登庁するときには、その当時は国産車でなくてはいけなっかたそうです。それを私から向こうに説明してくれというので、私は米国大使館に電話をしてしかるべき担当官に説明を伝達しましたが、伝わったかどうかわかりません。

田中さんは瞬間ギョッとしたような顔をしていましたが、あれは「しまった」と思われたのかどうか。あれを田中さんもドジを踏んだといえば駄酒落ですが、こういう駄酒落は通訳を使って外国の人と話すときには絶対言ってはいけません。駄酒落というのは訳せるはずがないのです、日本人の間ではおもしろいし、英語の駄酒落は英語を勉強している人の間ではおもしろいのですが。

a Dodge for private use, but was required in those days to use a domestic car when going to government offices. I was asked to explain this to the other side, so I called the United States embassy and communicated the explanation to the appropriate official; however, I don't know if the message was ever relayed [to Dr. Kissinger].

For an instant, Mr. Tanaka looked startled—perhaps he realized he had dropped the ball. I could make a bad pun and say *Tanaka-san mo doji o funda** (lit., "Mr. Tanaka stepped into a blunder"), but you should absolutely never make this kind of pun when speaking to a foreign person through an interpreter. Puns are impossible to translate—though Japanese puns are interesting among Japanese people, just as English puns are interesting among people studying English.

*(The pun is between *dojji*, the katakana rendering of "Dodge," and *doji*, an informal/slang word for "blunder/gaffe.")

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by 岡崎次郎 / Okazaki Jirō

— The Devil's Seeds, Part 2 —

Subtract the dark, Cold War Era edge from the *Twilight Zone*, add a '90s Japanese backdrop—plus too much Kool-Aid before bedtime—and you have a typical short manga "episode" of Okazaki Jirō's *After Zero*. Like any bizarre dream, the plotlines are often less than watertight, but distinctive artwork and fantastic stories make *After Zero* a timeless classic. Debuting in 1990 in the weekly magazine *Big Comic*, the *After Zero* stories are now published as independent volumes of collected shorts by Shogakukan. "The Devil's Seeds" is the fourth *After Zero* episode to appear in *Mangajin* (issues 22, 30-32, 41-43).

Umezawa is a greedy man with big ideas. His key to fame and fortune lies in an ancient seed recently unearthed in an archeological expedition. Legend has it that the seed produces a robust grain that can grow in any soil. Unfortunately, Umezawa lacks the brains to unlock the seed's potential.

At first, he tries to exploit the genius of an idealistic young biochemist, **Kōnoue**. Already wary of the seeds' purported curse, Kōnoue is turned off by Umezawa's self-serving scheme.

Almost 20 years later, Umezawa is the president of a large chemical company. He has finally found the genius who can make his dream a reality: the young and lovely **Dr. Kamimura**.

The broody **Kuze**, high-level executive and moral conscience of the chemical company, steps aside to allow Dr. Kamimura to head the company's most important project: cultivating the miracle seeds they call MR-99.

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社長…
少し気になることが…
1
また伝説の話かね…久世君。
2
はあ…
3
何度も言うが、そもそも悪魔などという恐ろしい伝説を作ったのは、この種子を秘密にしたかったからだ。
4
MR－99は…君、悪魔どころか人類に福音をもたらす種子なんだぞ。
もっとも、その福音を与えるのはこの私なんだがね。
5
…実は、K大の考古学研究室の先生に話を伺ったんです。
6

1 **Kuze**: 社長、 少し 気になる こと が...
Shachō, sukoshi ki ni naru koto ga...
co. pres. a little bothers me thing (subj.)
"Sir, there's something that still bothers me a little."
(PL3 implied)

- *ki ni naru* is an expression for "[something] bothers me/is a sticking point/weighs on [my] mind," and here the expression modifies *koto* ("thing") → *ki ni naru koto* = "something that bothers me."

2 **Umezawa**: また 伝説 の 話 か ね、 久世君?
Mata densetsu no hanashi ka ne, Kuze-kun?
again legend of talk (?) (colloq.) (name-fam.)
"Is this again talk about that legend, Mr. Kuze?"
"Are you talking about that legend again, Mr. Kuze?" (PL2)

- *hanashi* is a noun for "talk/talking," so *densetsu no hanashi* = "talk of/about the legend."
- *-kun* is a more familiar equivalent of *-san* ("Mr./Ms."), used mainly with male peers or subordinates (in a corporate setting superiors use it with subordinates of both sexes).
- asking a question with *ka ne* is mostly reserved for superiors speaking to subordinates.

3 **Kuze**: はあ...
Hā...
yes
"Well, yes..." (PL3)

- *hā* is a very tentative/uncertain *hai* ("yes").

4 **Umezawa**: 何度も 言うが、 そもそも 悪魔 など と いう 恐ろしい 伝説 を 作った の は、
Nando mo iu ga, somo-somo akuma nado to iu osoroshii densetsu o tsukutta no wa,
repeatedly say but to begin with devil things like (quote) say/speak scary legend (obj.) made (nom.) as for
この 種子 を 秘密 に したかった から だ。
kono shushi o himitsu ni shitakatta kara da.
these seeds (obj.) secret into wanted to make because is
"I've said this before, but the reason they created the scary legend of the Devil's Seeds in the first place was because they wanted to keep these seeds a secret." (PL2)

Umezawa: MR–99 は、 君、 悪魔 どころか、 人類 に 福音 を もたらす 種子 なんだ ぞ。
Emu-āru kyūjūkyū wa, kimi, akuma dokoroka, jinrui ni fukuin o motarasu shushi na n da zo.
(seed variety) as for you devil far from humanity to good news (obj.) bring seed (is-explan.) (emph.)
"Far from having anything to do with the devil, MR-99 is a seed that will bring good news to all humanity." (PL2)

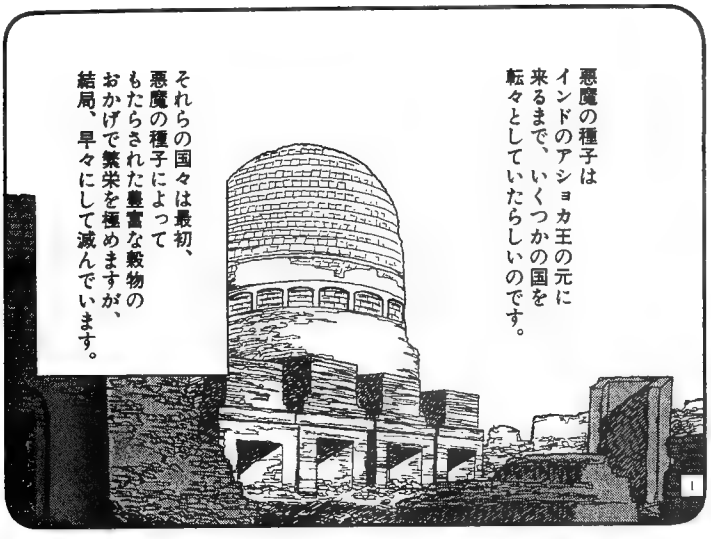
- *nando* = "how many times", *nando mo* = "over and over/repeatedly/time after time." *Nando mo iu* literally means "I say this over and over" → "I've said this before."
- *akuma nado to iu* (lit., "[it] speaks of things like the devil") and *osoroshii* ("fearsome/scary") both modify *densetsu* ("legend"): "the scary legend that speaks of things like the devil" → "the scary legend about them being the devil's seeds."
- *tsukutta* is the plain/abrupt past form of *tsukuru* ("make/fabricate").
- *no* is a nominalizer that turns the complete thought/sentence *akuma nado to iu osoroshii densetsu o tsukutta* into a noun, and *wa* marks that noun as the topic: "as for the making up of the scary legend about..."
- *shitakatta* is the plain/abrupt past form of *shitai*, the "want to" form of *suru* ("do/make"); ~ *ni suru* is an expression for "make [something] into [something]," so *shushi o himitsu ni shitakatta* = "wanted to make the seeds into a secret" → "wanted to keep the seeds a secret."
- the X *dokoro ka* Y pattern is equivalent to expressions like "far from X, Y," "far from X, not even Y" or "not even Y, much less X." *Akuma dokoro ka* is literally "far from the devil," implying "far from having anything to do with the devil."
- *fukuin* is also the word used to refer to "the (Christian) gospel," but here it's being used more generically to mean "good news/glad tidings."
- *jinrui ni fukuin o motarasu* is a complete thought/sentence ("it brings good news to humanity") modifying *shushi* ("seed").

5 **Umezawa**: もっとも、その 福音 を 与える の は この 私 なんだ が ね。
Mottomo, sono fukuin o ataeru no wa kono watashi na n da ga ne.
of course that good news (obj.) give/bestow one as for this I/me (is-explan.) but (colloq.)
"Of course, the one who will give them the good news is me." (PL2)

- *no* after *ataeru* is like the pronoun "one," and *sono fukuin o ataeru* modifies it: "the one who will give them that good news."

6 **Kuze**: 実は、 K大 の 考古学 研究室 の 先生 に 話を伺った んです。
Jitsu wa, Kē-dai no Kokogaku Kenkyū-shitsu no sensei ni hanashi o ukagatta n desu.
actually K Univ. 's archeology dept. of/in teacher/professor (target) spoke with (explan.)
"Actually, I spoke with a professor in the Archeology Department at K University." (PL3)

- *kenkyū* refers to scientific or academic research, and *-shitsu* designates a "room/office," so *kenkyū-shitsu* literally means "research room/office." As a generic term, it can refer simply to a college professor's personal office, or in the sciences, his lab; but when preceded by the name of a discipline or specialization, it can refer to various-sized sub-units within a department.
- *hanashi* = "story/account/talk/remarks," and *ukagatta* is the plain/abrupt past form of *ukagau* ("ask" or "hear/be told," depending on the context); *hanashi o ukagau* is an expression that implies asking someone for an account/remarks/explanation and then listening to what he has to say, so it's often equivalent to "speak with [someone]."


悪魔の種子は
インドのアショカ王の元に
来るまで、いくつかの国を
転々としていたらしいのです。
それらの国々は最初、
悪魔の種子によって
もたらされた豊富な穀物の
おかげで繁栄を極めますが、
結局、早々にして滅んでいます。
1

君…わざわざ
そんなことを
調べたのか??
2

そうです。そして
最近の研究で
分かったのですが…
それらの国々は、
隣国との戦いに
巻き込まれて
滅んでいったらしいと…
3

どうやらそれは
悪魔の種子を
めぐる、
熾烈な戦いだった
そうなのです。
4

1 **Kuze**: 悪魔 の 種子 は インドの アショカ王の 元 に 来る まで、
Akuma no Shushi wa Indo no Ashoka-ō no moto ni kuru made,
devil 's seeds as for India of King Asoka 's court/realm to come until/before
いくつかの 国 を 転々としていた らしい のです。
ikutsuka no kuni o tenten to shite ita rashii no desu.
several countries (obj.) had moved from place to place apparently (explan.)
"In the time before they came to King Asoka's realm in India, the Devil's Seeds apparently had travelled through a number of other countries." (PL3)

Kuze: それらの 国々 は 最初、 悪魔 の 種子 によって もたらされた 豊富な 穀物 のおかげで
Sore-ra no kuniguni wa saisho, Akuma no Shushi ni yotte motarasareta hōfu na kokumotsu no okage de
those countries as for at first devil 's seeds by was brought bountiful grain thanks to
繁栄 を 極めます が、 結局、 早々にして 滅んでいます。
han'ei o kiwamemasu ga, kekkyoku, sōsō ni shite horonde imasu.
prosperity (obj.) maximize but ultimately quickly/without delay fall to ruin
"Thanks to the bountiful harvests brought about by the Devil's Seeds, those countries at first attained unprecedented prosperity, but then they quickly fell to ruin." (PL3)

- *-ō* denotes a king, and *Ashoka-ō* = "King Asoka," one of the greatest rulers of ancient India, who reigned from around 273-232 BCE and unified most of the country for the first time.
- *~ no moto* after a person's name refers to a place (physical or abstract) near/beside/under the influence of that person: *Ashoka-ō no moto ni kuru* = "come to King Asoka's court/realm."
- *made* after a verb means "until" that action takes place; when the following clause describes another action, it implies the second action takes place/took place in the time leading up to the first action.
- *tenten* describes movement from one locale/residence/job to another, often with a feeling of haphazardness. The word is used to modify various words that imply movement, but its most common appearance is probably in the more generic *tenten to suru* seen here (*shite ita* is the past form of *shite iru*, from *suru*, "do"), which implies "move about here and there."
- *rashii* implies an element of inference or indirect knowledge ("apparently/it seems/I guess")—used here because he is reporting what the professor told him.
- *motarasareta* is the plain/abrupt past form of *motarasareru*, passive form of *motarasu* ("bring/bring about"). *Akuma no shushi ni yotte motarasareta* is a complete thought/sentence ("[they] were brought about by the Devil's Seeds") modifying *hōfu na kokumotsu* ("bountiful grain" → "bountiful harvests").
- *~ no okage de* means "owing to/thanks to/as a result of ~." It can be used either for giving credit or assigning blame.
- *kiwamemasu* is the polite form of *kiwameru* ("take to an extreme/maximize").
- *sōsō ni shite* = *sōsō ni* = "quickly/promptly/without delay."
- *horonde imasu* is the polite form of *horonde iru*, from *horobiru* ("[nation/ruler/race] falls to ruin/is overthrown").

2 **Umezawa**: 君、 わざわざ そんな こと を 調べた のか?
Kimi, wazawaza sonna koto o shirabeta no ka?
you specially that kind of thing (obj.) investigated/inquired into (explan.-?)
"You went to the trouble of finding out all that?" (PL2)

- *wazawaza* implies the action required special/deliberate effort: "go/went to the trouble of [doing the action] "
- *shirabeta* is the plain/abrupt past form of *shiraberu* ("investigate/study/look into/inquire about").

3 **Kuze**: そう です。そして、 最近の 研究 で 分かった のです が、
Sō desu. Soshite, saikin no kenkyū de wakatta no desu ga,
that way is and recent research in became known (explan.) but
それらの 国々 は、 隣国 と の 戦い に 巻き込まれて 滅んでいった らしい と。
sore-ra no kuniguni wa, ringoku to no tatakai ni makikomarete horonde itta rashii to.
those countries as for neighboring countries with that were battles/wars into were drawn-and fell to ruin apparently (quote)
"Yes. And this is something discovered only in recent research, but those countries were all destroyed by becoming entangled in wars with their neighbors." (PL3)

- *kenkyū* refers to scientific or academic research, and *wakatta* is the plain/abrupt past form of *wakaru* ("come to know"): *saikin no kenkyū de wakatta* = "became known in/through recent research."
- *makikomarete* is the *-te* form of *makikomareru*, the passive form of *makikomu* ("entangle/draw in"); the *-te* form is being used to indicate the manner of the next mentioned action.
- *horonde itta* is the *-te* form of *horobiru* plus the plain/abrupt past form of *iku* ("go"). *Iku* after the *-te* form of verbs that represent changes or transformations implies that the change/transformation takes place or took place progressively, over a period of time.

4 **Kuze**: どうやら それ は 悪魔 の 種子 を めぐる 熾烈な 戦い だった そう なのです。
Dōyara sore wa Akuma no Shushi o meguru shiretsu na tatakai datta sō na no desu.
apparently that as for devil 's seeds (obj.) center on hot/bitter battle/war was apparently (explan.)
"They were apparently extremely bitter wars involving the Devil's Seeds." (PL3)

- *dōyara* works together with words like *rashii*, *sō da*, *yō da*—i.e., forms indicating observation, hearsay, or indirect knowledge—to give the meaning "apparently (is)/appears/looks like."
- *meguru* means "go around/circle," and *Akuma no Shushi o meguru* is a complete thought/sentence ("[it] circles around/centers on the Devil's Seeds") modifying *shiretsu na tatakai* ("bitter battle/war") → "bitter wars centering on/involving the Devil's Seeds."
- *datta* is the plain/abrupt past form of *da* ("is/are"), and *sō da/desu* or *sō na no da/desu* after *da/datta* implies hearsay.

久世君。
つまり、どの国もそれだけ悪魔の種子が欲しかったのだよ。だからこそ伝説を作った連中は、なんとしても種子を秘密にしておきたかったのだ。
1
馬鹿ばかしい!!ひょっとして君は日本がそんな戦いに巻き込まれるとでも思っているのかね??
いえ…そんな社長…
2
ただ…私はひどく気になるのです。
3
何人もこの種を国外に出してはならぬ。国の民の為に使うべし…
4
非常に興味深い話ですね。
神村君…
5
もしこの禁を破れば、恐るべき災厄が訪れるであろう…
久世さん。私は…
一体どんな災厄が来るのか、この目で見てみたいですわ。
6

1 **Umezawa**: 久世君、 つまり、 どの国も それだけ 悪魔 の 種子 が 欲しかった のだ よ。
Kuze-kun, tsumari, dono kuni mo sore dake Akuma no Shushi ga hoshikatta no da yo.
(name-fam.) in other words every country that much devil 's seeds (subj.) wanted (explan.) (emph.)
"In other words, Mr. Kuze, that's how much every country wanted the Devil's Seeds." (PL2)

だから こそ 伝説 を 作った 連中 は、 なんとしても
Dakara koso densetsu o tsukutta renchū wa, nan to shite mo
because is so (emph.) legend (obj.) made up people as for no matter what it takes
種子 を 秘密 に しておきたかった のだ。
shushi o himitsu ni shite okitakatta no da.
seeds (obj.) secret into wanted to make-and-leave (explan.)
"Precisely for that reason, those who made up the legend wanted to keep the seeds a secret no matter what it took." (PL2)

- since *dake* means "only/alone," *sore dake* looks like "only that/that alone," but its idiomatic meaning is often "that much/so much."
- *hoshikatta* is the plain/abrupt past form of *hoshii* ("want").
- *renchū* is an informal word for referring to a group/bunch of people.
- *okitakatta* is the past form of *okitai*, which is the "want to" form of *oku* ("set/leave/put in place"); a *-te* form + *oku* means to do the action and let the result stand, so *himitsu ni shite oku* is literally "make it a secret and leave it so" → "keep it a secret."

2 **Umezawa**: 馬鹿ばかしい!! ひょっとして 君 は 日本 が そんな 戦い に
Bakabakashii!! Hyotto shite kimi wa Nihon ga sonna tatakai ni
is ridiculous perchance you as for Japan (subj.) that kind of war into
巻き込まれる と でも 思っている の かね?
makikomareru to demo omotte iru no ka ne?
will be drawn (quote) something like are thinking (explan.-?) (colloq.)
"It's ridiculous. Are you somehow imagining that Japan will become entangled in such a war?" (PL2)

Kuze: いえ... そんな... 社長...
Ie, sonna, shachō...
no/well that kind of co. pres.
"Well, no, not really, sir..." (PL3)

- *hyotto shite* (or *hyotto suru to*) is used to introduce guesses/conjectures with the feeling of: "it just might possibly be that..."; in a question it becomes "could it possibly be that...?"

3 **Kuze**: ただ、 私 は ひどく 気になる のです。
Tada, watashi wa hidoku ki ni naru no desu.
only/just I/me as for terribly am bothered (explan.)
"It's just that I can't get it out of my mind." (PL3)

- *hidoku* is the adverb form of *hidoi* ("terrible/horrible").

4 **Kamimura**: 何人も この 種 を 国外 に 出してはならぬ。
Nanpito mo kono tane o kokugai ni dashite wa naranu.
everyone/no one this/these seeds (obj.) outside of the country to must not take/let out
"'No one must take these seeds outside the country.'"
"'These seeds must not be permitted to leave our borders.'" (PL2)

国 の 民 の為に 使う べし。
Kuni no tami no tame ni tsukau beshi.
country of people/populace for use should/must
"'They must be used only for the people of this country.'" (PL2)

もし この 禁 を 破れば、 恐るべき 災厄 が 訪れる であろう。
Moshi kono kin o yabureba, osoru-beki saiyaku ga otozureru de arō.
if this prohibition (obj.) if tear/break fearsome calamity (subj.) will visit probably/surely
"'If anyone violates this prohibition, a fearsome calamity shall befall the land.'" (PL2)

- *nanpito* is a literary/archaic equivalent for *dare* ("who"); *nanpito mo* in an affirmative sentence means "everyone," and in a negative sentence, "not anyone/no one."
- *kokugai* literally means "outside of the country," and *ni* marks it as a destination.
- *naranu* is a literary negative form equivalent to *naranai*, so *dashite wa naranu* is equivalent to *dashite wa naranai*, a "must not" form of *dasu* ("take/let/put out").
- *no tame ni* is literally "for the purpose/sake/benefit of" → "for."
- *beshi* after the plain, non-past form of a verb can variously mean "can/should/must." *Beshi* is a holdover from classical Japanese, and although its modifying form *beki* is still very common, the dictionary form *beshi* is now relatively limited and sounds archaic; it's usually replaced by *beki da/desu* at the end of sentences today. One place *beshi* continues to be seen is on public signs giving instructions of one kind or another.
- *moshi* typically works together with a conditional form later in the sentence to give the meaning of "if"; *yabureba* is a conditional ("if/when") form of *yaburu* ("tear," or in the case of a rule/law/prohibition, "break/violate").
- *osorubeki* combines an archaic form of the verb *osoreru* ("fear") with *beki* ("should/must"), making a modifier that literally means "should be feared/is to be feared" → "fearsome/frightful." *Osorubeki saiyaku* = "fearsome calamity."
- *otozureru* literally means "visit" → *saiyaku ga otozureru* = "calamity will visit/befall [us/the country]."
- *de arō* is the conjectural form of *de aru*, which is a more literary/formal equivalent of *da/desu*, so it's essentially equivalent to *darō/deshō* ("is probably/surely")

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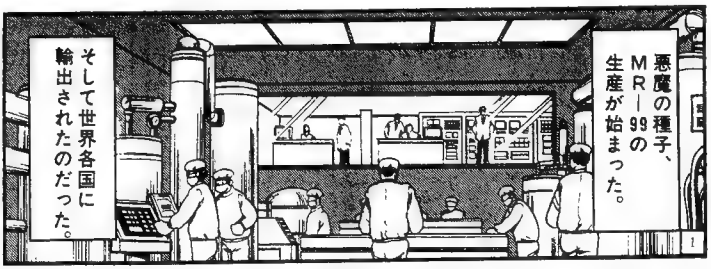
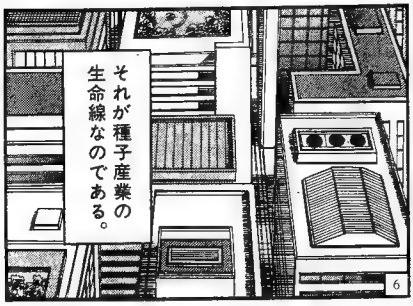

悪魔の種子、
ＭＲ－99の
生産が始まった。
そして世界各国に
輸出されたのだった。
1

最初は土地の
貧しい国々に…
2

それらの国々での
素晴らしい成果を見て、
他の国も争って
この種子を購入した。
3

ご存じの方もいると思うが、
種子産業の供給する種子の多くは
F1（雑種第一代）種子で…
それから発育した作物から、
同じ種子が取れないよう
工夫されている。
4

つまり、
農家は毎年
企業の供給する
種子を
買わざるを
得ず…
MR-99
5


それが種子産業の
生命線なのである。
6

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5 **Kamimura**: 非常に　興味深い　話　です　ね。
Hijō ni　kyōmi-bukai　hanashi　desu　ne.
extremely interesting/curious story is (colloq.)
"It's a most interesting story, isn't it?" (PL3)

Umezawa: 神村君 . . .
Kamimura-kun . . .
(name-fam.)
"Ms. Kamimura . . ." (PL2-3)

6 **Kamimura**: 久世さん。私　は　一体　どんな　災厄　が　来る　のか、この　目　で見てみたいです　わ。
Kuze-san.　Watashi　wa　ittai　donna　saiyaku　ga　kuru　no ka,　kono　me　de　mite mitai desu　wa.
(name-hon.) I/me as for (emph.) what kind of calamity (subj.) will come (explan. ?) these eyes with would like to see (fem. colloq.)
"Mr. Kuze, I'd like to see with my own two eyes just what kind of calamity will come." (PL3)

- *ittai* is an emphasizer for question words, so it can be like "[What] in the world?/[How] on earth?/[Where] the blazes" or "just [what kind of ~]?"
- *mite* is the *-te* form of *miru* ("see/look at"), and *mitai* is the "want to" form of the same verb. A form of *miru* after the *-te* form of a verb implies "do the action and see what happens."
- *ittai donna saiyaku ga kuru no ka* is a complete question ("just what kind of calamity will come?"), and a form of *miru* after a complete embedded question ending in *ka* makes an indirect question → "I want to see just what kind of calamity will come"

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1 **Narration**: 悪魔　の　種子、　MR-99　の　生産　が　始まった。
Akuma no Shushi,　Emu-āru kyūjūkyū　no　seisan　ga　hajimatta.
devil 's seeds (seed variety) of production (subj.) began
そして　世界　各国　に　輸出された　のだった。
Soshite　sekai　kakkoku　ni　yushutsu sareta　no datta.
and world various countries to was exported (explan.)
Production of the Devil's Seeds, MR-99, began, and they were exported to countries around the world. (PL2)

- *hajimatta* is the plain/abrupt past form of *hajimaru* ("[something] begins").
- *kakkoku* can mean either "each/every country" or "various countries"; *sekai kakkoku* = "every country in the world" or "various countries around the world."

2 **Narration**: 最初　は　土地　の　貧しい　国々　に。
Saisho　wa　tochi　no　mazushii　kuniguni　ni.
at first as for land/soil (subj.) poor countries to
At first to countries with poor soil. (PL2)

- *tochi no mazushii* is a complete thought/sentence ("[their] land/soil is poor") modifying *kuniguni* ("countries").

3 **Narration**: それらの　国々　で　の　素晴らしい 成果　を　見て、他の　国　も 争って この　種子　を　購入した。
Sore-ra no kuniguni de　no　subarashii seika　o　mite,　hoka no kuni　mo arasotte kono shushi　o　kōnyū shita.
those countries in that were spectacular results (obj.) seeing other countries also vying these seeds (obj.) purchased.
Seeing the spectacular results obtained in those countries, other countries vied with one another to purchase the seeds. (PL2)

- *de no* after a place name is literally like "that is in/at [that place]" or "that was in/at [that place]." Context determines the tense. *Sore-ra no kuniguni de no subarashii seika* = "the wonderful results that were [obtained] in those countries."
- *mite* is the *-te* form of *miru* ("see"); the *-te* form is here being used to indicate the cause or reason for what follows.
- *arasotte* is the *-te* form of *arasou* ("compete/contend/vie").

4 **Narration**: ご存じの　方　も いる　と　思う が、種子　産業　の　供給する
Go-zonji no kata　mo　iru　to　omou　ga,　shushi　sangyō　no　kyōkyū suru
(hon.)-know people also exist (quote) think but seed industry (subj.) supplies
種子　の　多く　は、　F_1　(雑種第 一代)　種子　で、
shushi　no　ōku　wa,　efu-wan (zasshu dai-ichidai)　shushi　de,
seeds of majority/bulk as for F_1 first filial generation seeds are-and
それ　から　発育した　作物　から、同じ 種子　が　取れない　よう　工夫されている。
sore　kara hatsuiku shita sakumotsu kara,　onaji shushi　ga　torenai　yō　kufū sarete iru.
that/those from grew crops from same seeds (subj.) can't be taken/harvested so that are contrived/fashioned
As some of our readers are no doubt aware, most seeds supplied by the seed industry are F_1 (first filial generation) seeds, and are contrived so that you cannot harvest the same seeds from the crops they produce. (PL2)

- *go-zonji (da/desu)* is a PL4 honorific equivalent of *shitte iru* ("know"), and *kata* is a more polite word for "person/people" than *hito*, so *go-zonji no kata* = "people who know." *Go-zonji no kata mo iru to omou* is literally "[I] think people who know also exist," here implying "[exist] among my/our readers" → "some/many of our readers no doubt know/are aware."
- *shushi sangyō no kyōkyū suru* is a complete thought/sentence ("the seed industry produces/supplies [them]") modifying *shushi* ("seeds"); *no* in turn makes *shushi* a modifier for *ōku* ("the majority/bulk").
- *sore* ("that") here refers back to *F_1 shushi* → "those seeds/them"; *hatsuiku shita* is the past form of *hatsuiku suru* ("grow"), and *sore kara hatsuiku shita* is a complete thought/sentence ("[they] grew from those seeds") modifying *sakumotsu* ("crops") → "the crops that grew from those seeds" → "the crops those seeds produce."
- *torenai* is the negative form of *toreru* ("can take/harvest"), which is the potential form of *toru* ("take/harvest").

(continued on next page)

1995年
見たまえ!! たった3年で、MR-99は世界小麦市場で30%のシェアを占めるに至った。
1
あと一年で50%を越える計算です。
2
アメリカからの購入数もどんどん増えていますな。
3
フフフ、皮肉なもんだ。あの食料大国に今やその種子を売りつけてるとはな。
4
しかし小麦は戦略物資ですから、いずれ米政府が何か手を打ってくると思いますが…
……
フン…!! その時は相談に応じてやるさ。
5

(continued from previous page)

5 **Narration**: つまり、 農家 は 毎年 企業 の 供給する 種子 を 買わざるを得ず、
Tsumari, nōka wa maitoshi kigyō no kyōkyū suru shushi o kawazaru o ezu,
in other words farmers as for each year industry (subj.) supplies seeds (obj.) must buy-and
In other words, each year farmers are forced to buy seeds supplied by the industry, and . . .

- *kigyō no kyōkyū suru* is a complete thought/sentence ("the industry supplies [them]") modifying *shushi* → "seeds the industry supplies."
- *kawazaru* is a negative form of *kau* ("buy"); the *-zaru o ezu* (or *enai*) form of a verb means "can't help but/have no choice but to/must [do the action]." The sentence continues to the next frame.

6 **Narration**: それ が 種子 産業 の 生命線 なのである。
sore ga shushi sangyō no seimei-sen na no de aru.
that (subj.) seed industry 's lifeline (is-explan.)
that is the seed industry's lifeline. (PL2)

- *de aru* is a more formal/literary equivalent of *desu*, so *na no de aru* is essentially the same as *na no da/desu*, used when making explanations.

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1 **Narration**: 1995年
Sen-kyūhyaku-kyūjūgo-nen
1995

Umezawa: 見たまえ!! たった 3年 で、 MR–99 は 世界 小麦 市場 で
Mitamae!! Tatta sannen de, Emu-āru kyūjūkyū wa sekai komugi shijō de
see/look-(command) a mere 3 years in (seed variety) as for world wheat market in/of
30% のシェア を 占める に 至った。
sanjuppāsento no shea o shimeru ni itatta.
30% of share (obj.) hold to reached
"Look! In a mere 3 years, MR-99 has reached the point of holding a 30% share in the world wheat market."
"What did I tell you! MR-99 has gained a 30% share of the world wheat market in just 3 years!" (PL2)

- the suffix *-tamae* attaches to the stem form of a verb (*mi-* is the stem form of *miru*, "see/lookat") to make a strong, authoritarian command. Here it carries the tone of "Look/see, it's just as I said!/What did I tell you!"
- *no* makes *30%* into a modifier for *shea* ("share"); *30% no shea* = "a share of 30%."
- ～ *ni itatta* is the past form of *ni itaru*, which means "reaches as far as ～."

2 **Executive A**: あと 一年 で 50% を 越える 計算 です。
Ato ichinen de gojuppāsento o koeru keisan desu.
more 1 year in 50% (obj.) surpass calculation is
"Our calculations indicate it will surpass 50% in another year." (PL3)

- *ato ichinen de gojuppāsento o koeru* is a complete thought/sentence ("[it] will surpass 50% in another year") modifying *keisan* ("calculation").

3 **Executive B**: アメリカ から の 購入数 も どんどん 増えています な。
Amerika kara no kōnyū-sū mo don don fuete imasu na.
US from that are purchase/order quantities also rapidly are increasing (colloq.)
"The orders from America are also increasing rapidly." (PL3)

- *kōnyū* = "purchases/purchasing," and *-sū* is a suffix meaning "number/quantity," so *kōnyū-sū* = "purchase quantities." Since *kara* means "from," *Amerika kara no kōnyū-sū* can mean "quantity of purchases from America," but the context shows he's talking about purchase orders coming from America rather than purchases Japan is making from America.
- *fuete imasu* is the polite form of *fuete iru* ("are increasing"), from *fueru* ("increase").

4 **Umezawa**: フフフ、 皮肉な もんだ。あの 食料大国 に 今や その 種子 を 売りつけてる と は な。
Fu fu fu, hiniku na mon da. Ano shokuryō taikoku ni imaya sono shushi o uritsukete-ru to wa na.
(smug laugh) ironic thing is that major food country to now of/for that seeds (obj.) are selling (quote) as for (colloq.)
"Heh heh, it's ironic, isn't it—how we are now selling seeds to that agricultural superpower." (PL2)

Executive B: しかし 小麦 は 戦略 物資 です から、 いずれ 米政府 が
Shikashi komugi wa senryaku busshi desu kara, izure Bei-seifu ga
but wheat as for strategic commodity is because eventually US gov. (subj.)
何か 手を打ってくる と 思います が。
nanika te o utte kuru to omoimasu ga.
something will take action (quote) think/expect but
"But wheat is a strategic commodity, so I expect the US government will eventually take some kind of action against us." (PL3)

- *shokuryō* = "food/foodstuffs/provisions," and *taikoku* is literally "great/major country"; ～ *taikoku* is a label for designating countries that are major producers of the specified item or that are superpowers in the specified field: *shokuryō taikoku* = "major food producing country" → "agricultural superpower" (cf. *keizai taikoku* = "economic superpower").
- *imaya* is an emphatic form of *ima* ("now").
- *sono shushi* ="seeds of/for that"—here implying the seeds responsible for sustaining the US as an agricultural superpower.
- *uritsukete-ru* is a contraction of *uritsukete iru*, from *uritsukeru*, a combination of *uru* ("sell") and *tsukeru*; *-tsukeru* after the stems of certain verbs implies the action is directed forcefully at something or someone, so *uritsukeru* is used when speaking of a sale from the seller's point of view—especially when a strong seller is in a position to dictate terms.
- the sentence is inverted; normal order would be *ano shokuryō taikoku ni imaya sono shushi o uritsuketeru to wa hiniku na mon da na.*
- *te o utte kuru* is from the expression *te o utsu* ("take action/take the necessary measures [to resolve a problem]"). *Kuru* ("come") implies that the action will be directed toward the speaker → "[the US government] will take action against us."

ＭＲＩ99のおかげで、世界の食料生産量が3％も増えたそうです
根粒細菌を持った農作物の開発は、バイテク関係者の夢とも言われて来ましたが。
2
それを作り出した神村博士は、ノーベル賞以上の功績でしょう。
3
しかし、ＭＲＩ99に限らず、一種類の作物が食料需要を支えるのは非常に危険です。
ＭＲＩ99は、今まさにそうなりつつあります。
4
一九七〇年のメキシカン・ジュンの例も示すように、単一種が占有する穀倉地帯に、もし病害虫が発生したら…
被害は甚大なものになるでしょう。
5
まさしく、その危険性もあるだろうが…
6

5 **Umezawa**: フン!! その 時 は 相談 に 応じてやる さ。
Fun!! Sono toki wa sōdan ni ōjite yaru sa.
(snort) that time as for consultations to will respond-(for them) (colloq.)
"Humph! When the time comes, we'll let them negotiate with us." (PL2)

- *sōdan* can refer to any kind of formal or informal "consultation(s)"—among friends, with a formal counselor, between business clients/trade partners, etc.
- *ōjite* is the *-te* form of *ōjiru* ("respond"); *ni* marks what one is responding to. *Yaru* after the *-te* form of a verb often implies doing the action as a favor for someone.

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1 **Interviewer**: MR–99 のおかげで、世界 の 食料 生産量 が 3% も 増えた そうです。
Emu-āru kyūjūkyū no okage de sekai no shokuryō seisan-ryō ga sanpāsento mo fueta sō desu.
(seed variety) thanks to world of food production amount (subj.) 3% as much as increased (hearsay)
"We're told that gross worldwide food production has risen 3%, thanks to MR-99." (PL3)

- *fueta* is the plain/abrupt past form of *fueru* ("increase"), and *sō da/desu* implies the speaker has heard about the action or condition from someone else.

2 **Interviewer**: 根粒 細菌 を もった 農作物 の 開発 は、
Konryū saikin o motta nōsakumotsu no kaihatsu wa,
root nodule bacteria (obj.) possessed agric. products of development as for
バイテク 関係者 の 夢 と も 言われて来ました が。
baiteku kankeisha no yume to mo iwarete kimashita ga.
biotech related persons 's dream (quote) also has been said but
"Developing agricultural products that possess [nitrogen fixing] bacteria in their root nodules has been called the ultimate dream of all those connected with biotechnology." (PL3)

- *motta* is the past form of *motsu* ("hold/possess"); *konryū saikin o motta* is a complete thought/sentence ("[they] possess root nodule bacteria") modifying *nōsakubutsu* ("agricultural products").
- *baiteku* is shortened from *baio-tekunoroji*, the full Japanese rendering of "biotechnology."
- ～ *kankei* means "～-related," and the suffix *-sha* means "person(s)," so *baiteku kankei-sha* = "persons related to/connected with biotechnology."
- *iwarete* is the *-te* form of *iwareru* ("is said/called"), from *iu* ("say/call"), and *kimashita* is the polite past form of *kuru* ("come"); *kuru* after the *-te* form of a verb often implies movement toward the speaker, here a movement in time from the past up to the present.

3 **Expert**: それ を 作り出した 神村 博士 は、ノーベル賞 以上 の 功績 でしょう。
Sore o tsukuri-dashita Kamimura Hakase wa, Nōberu-shō ijō no kōseki deshō.
that (obj.) created (name) Dr. as for Nobel Prize more than of achievement is probably/surely
"As for Dr. Kamimura who created that, hers is surely an achievement greater than the Nobel Prize."
"Yes, and that is exactly what Dr. Kamimura has achieved. It's an achievement that surpasses the Nobel Prize." (PL3)

- *tsukuri-dashita* is the past form of *tsukuri-dasu* ("create/invent").

4 **Expert**: しかし MR–99 に 限らず、 一種類 の 作物 が
Shikashi, Emu-āru kyujukyū ni kagirazu, isshurui no sakumotsu ga
but (seed variety) to without limiting it single variety of crop (subj.)
食料 需要 を 支える の は 非常に 危険 です
shokuryō jyō o sasaeru no wa hijō ni kiken desu.
food demand (obj.) support (nom.) as for extremely dangerous is
"But without limiting [the discussion] to MR-99, as for having a single variety of a crop to support our food needs, it is extremely dangerous."
"But speaking not only of MR-99, it's extremely dangerous for us to rely on a single variety of crop to fill our food needs." (PL3)

Expert: MR–99 は、 今 まさに そう なりつつあります
Emu-āru kyūjūkyū wa, ima masa-ni sō nari-tsutsu arimasu.
(seed variety) as for now truly/indeed that way is becoming
"MR-99 is indeed even now becoming that way."
"That's precisely what we are on our way to doing with MR-99." (PL3)

- *kagirazu* is equivalent to *kagiranaide*, negative *-te* form of *kagiru* ("limit/restrict").
- *no* is a nominalizer that makes the complete thought/sentence *isshurui no sakumotsu ga shokuryō jyō o sasaeru* ("a single variety of crop supports food demands") act as a single noun, and *wa* marks that noun as the topic: "as for having a single variety of crop support food demands, . . "
- *arimasu* is the polite form of *aru*, and *-tsutsu aru* after a verb implies "[the action] is even now occurring/being done." *Nari-* is the stem form of *naru* ("become"), so *nari-tsutsu aru* = "is even now becoming."

5 **Expert**: 一九七〇 年 の メキシカン・ジュン の 例 も 示す ように
Sen-kyūhyaku-nanaju -nen no Mekishikan Jun no rei mo shimesu yō ni
1970 year of "Mexican June" of example also indicates as/like
単一種 が 占有する 穀倉 地帯 に もし 病害虫 が 発生したら、
tan'itsu-shu ga sen'yū suru kokusō chitai ni moshi byōgaichū ga hassei shitara
monoculture (subj.) occupies granary territory in if disease-carrying insects (subj.) if appear/break out

(continued on next page)

私が心配でならないのは…何か…もっと別のものだ。
1
何故、悪魔の種子を国外に出してはならないのか…
2
滅びた国々は全て、隣国との戦いに破れている。
3
もし、悪魔の種子が隣国に渡ったことが原因で戦いが始まったのなら、伝説通りということになる。
社長が言うように、単なる種子をめぐる争いにすぎないのだろうか…
4
それとも、種子自体に何かの秘密があるのだろうか。
5

5 *(continued)*

被害　は　甚大な　もの に　なる　でしょう。
higai wa jindai na mono ni naru deshō.
damage as for serious/enormous thing to will become probably/surely
"As the example of the Mexican June in 1970 shows, if a major breadbasket area dominated by a single variety is hit by disease-carrying pests, the damage is likely to be enormous." (PL3)

- *kokusō* = "granary/grain elevator," and *kokusō chitai* refers to a geographical area that is considered a "granary/breadbasket" because of its fertile, grain-producing farmland. *Tan'itsu-shu ga sen'yū suru* is a complete thought/sentence ("a monoculture occupies it") modifying *kokusō chitai* → "a breadbasket that is occupied by a monoculture."
- *moshi* typically works together with a conditional form later in the sentence to give the meaning of "if."
- *hassei shitara* is a conditional ("if/when") form of *hassei suru* ("[insects/disease/a natural calamity/etc.] appears/occurs/breaks out").

6 **Kuze**: まさしく　その 危険性 も ある だろう が、
Masashiku sono kiken-sei mo aru daro ga,
certainly/without a doubt that danger also exists probably but
"No doubt such a danger really does exist, but . . . (PL2)

- *sono* = "of that," and *sono kiken-sei* = "the danger of that"—where "that" refers back to the possibility of disease spreading in a monocultural breadbasket. The sentence continues to the next frame.

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1 **Kuze**: 私　が 心配でならない の は . . . 何か . . . もっと 別の もの だ。
Watashi ga shinpai de naranai no wa . . . nanika . . . motto betsu no mono da.
I (subj.) am deeply worried thing as for something more/quite different thing is
"as for the thing that deeply worries me . . . it is something . . . a thing much different."
"what worries me so much is . . . something . . . quite different." (PL2)

- *shinpai* is a noun for "worry/concern/anxiety; *shinpai da* = "am/is/are worried," and *shinpai de naranai* is essentially a very emphatic expression for "am/is/are worried."

2 **Kuze**: 何故、悪魔 の 種子 を　国外　に 出してはならない のか?
Naze, Akuma no Shushi o kokugai ni dashite wa naranai no ka?
why devil 's seeds (obj.) outside of the country to must not take/let out (explan.-?)
"Why is it that the Devil's Seeds must not be permitted to leave the country?" (PL2)

- *dashite wa naranai* is a "must not" form of *dasu* ("put/let out")

3 **Kuze**: 滅びた　国々　は 全て、　隣国　と の 戦い に 破れている。
Horobita kuniguni wa subete, ringoku to no tatakai ni yaburete iru.
ruined countries as for all neighboring countries with that are wars in were defeated
"All of the countries that went to their ruin were defeated in wars with their neighbors." (PL2)
もし、悪魔 の 種子 が　隣国　に 渡った　こと　が 原因 で　戦い　が
Moshi, Akuma no Shushi ga ringoku ni watatta koto ga gen'in de tatakai ga
if devil 's seeds (subj.) neighboring countries to crossed over thing/situation (subj.) cause being fighting/war (subj.)
始まった の なら、　伝説通り　と いう こと に なる。
hajimatta no nara, densetsu-dōri to iu koto ni naru.
began (explan.) if it is exactly according to legend (quote) say thing becomes
"If it is the case that the wars began because of the situation that the Devil's Seeds crossed over to a neighboring country, then it means that it is exactly according to the legend."
"If those wars started because the Devil's Seeds crossed over to the neighboring countries, then it bears out the legend." (PL2)

- *horobita* is the plain/abrupt past form of *horobiru* ("fall to ruin"); *horobita kuniguni* = "the ruined countries/the countries that went to their ruin."
- *yaburete iru* is from *yabureru* ("be defeated").
- *watatta* is the plain/abrupt past form of *wataru* ("cross over"); *ni* marks the place to which someone or something crosses over. *Akuma no shushi ga ringoku ni watatta* is a complete thought/sentence ("the Devil's Seeds crossed over to a neighboring country") modifying *koto* ("thing," but here referring more abstractly to a "situation").
- ～ *ga gen'in de* = "with ～ being the reason/cause" or "because of ～."
- *hajimatta* is the plain/abrupt past form of *hajimaru* ("[something] begins").
- ～ *no nara* = "if it is the case that ～."
- ～ *to iu koto ni naru* (lit., "becomes a thing described as ～") is often equivalent to "means that ～."

4 **Kuze**: 社長　が 言うように、単なる 種子 を めぐる 争い　にすぎない　の だろうか?
Shachō ga iu yō ni, tannaru shushi o meguru arasoi ni suginai no darou ka?
co. pres. (subj.) says like mere/simple seeds (obj.) center on conflict is nothing more than (explan.) I wonder?
"I wonder if, as our company president says, they were simply nothing more than conflicts centering on a seed?"
"Could the president be right in saying that the countries were simply fighting over a seed and there was nothing more to it than that?" (PL2)

- ～ *ni suginai* is an expression for "is only/is nothing but/is nothing more than ～."
- *shushi o meguru* ("it centers on a seed") modifies *arasoi* ("fight/conflict/war"): "fighting/conflicts centering on a seed" = "fighting over a seed."

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神村博士…
彼女も謎が多すぎる。
……
大した大学を出た訳でもなく、我が社に来る前は、これといった研究を何もしていない。
1
そんな彼女があれだけのことをやってのけた…
今や社長は彼女の言いなりだ。
2
まてよ!!
3
もし災厄の起因があの種子にあるのなら…
MRI-99を再生させた神村博士こそそれを知る人物に他ならない。
4

(continued from previous page)

5 **Kuze**: それとも、種子　自体　に　何かの　秘密　が　ある　の　だろうか?
Soretomo, shushi jitai ni nanika no himitsu ga aru no darō ka?
or seeds themselves in some kind of secret (subj.) exists (explan.) I wonder
"Or do the seeds themselves hold some kind of secret?" (PL2)

---

1 **Kuze**: 神村　博士... / 彼女　も　謎　が　多すぎる。
Kamimura Hakase... / Kanojo mo nazo ga ō-sugiru.
(name) Dr. she too/also mysteries/enigmas (subj.) are too many
"Then there's Dr. Kamimura ... There's too much mystery about her as well." (PL2)

大した　大学　を　出た　訳　でもなく、　我が社　に　来る　前　は
Taishita daigaku o deta wake demo naku, wagasha ni kuru mae wa
considerable univ. (obj.) graduated situation even is not something like our company to come before as for
これといった　研究　を　何も　していない。
kore to itta kenkyū o nanimo shite inai.
noteworthy research (obj.) [not] anything has not done
"It's not as if she graduated from a particularly prestigious university, and she hadn't done any noteworthy research before coming to this company." (PL2)

- *ō-sugiru* is from the adjective *ōi* ("are numerous/many"), and the suffix *-sugiru* means "too much/excessively," so *ō-sugiru* = "are excessively many." *Nazo ga ō-sugiru* is literally "the mysteries are too many."
- *taishita* = "considerable/of considerable merit"; when combined with a negative it often becomes "of no particular merit."
- ～ *wake de mo naku* is a continuing form of ～ *wake de mo nai*, a slightly more emphatic equivalent of ～ *wake de wa nai* (or ～ *wake ja nai*; literally, "it's not the case/situation that ～") → "it's not the case that she graduated from a considerable university."
- *kore to itta* is the past form of *kore to iu*, which means "of particular note/import/significance"—though it's usually followed by a negative to give the meaning "of no particular note/not any ～ of particular note," etc. Similarly, *nanimo* works together with a negative later in the sentence to mean "not anything/nothing." *Shite inai* is the negative form of *shite iru* ("has done"), from *suru* ("do"). *Kore to itta kenkyū o nanimo shite inai* = "has not done any research of particular note."

2 **Kuze**: そんな　彼女　が　あれだけ　の　こと　を　やってのけた。
Sonna kanojo ga are dake no koto o yatte noketa.
that kind of she/her (subj.) that much that is thing (obj.) managed to do.
"Yet she managed to accomplish that remarkable feat." (PL2)

今や　社長　は　彼女の　言いなり　だ。
Imaya shachō wa kanojo no iinari da.
now co. pres. as for her yes-man is
"And now she has the president wrapped around her little finger." (PL2)

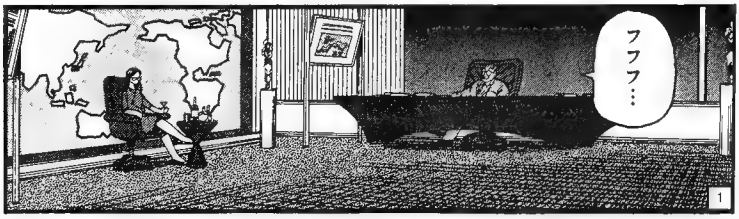
- *sonna* (lit., "that kind of") as a modifier for *kanojo* ("she/her") is like "she who is/was that kind of person."
- *are dake* looks like "only that," but its idiomatic meaning is "that much/many"—often, as here, implying that the number/item/action/accomplishment in question is a very large/remarkable one.
- *yatte noketa* is the past form of *yatte nokeru*, a slang phrase for "manage to do [something]/pull [something] off."
- *iinari* refers to a person who moves at someone else's beck and call; ～ *no iinari da* means the subject is "completely under ～'s thumb/wrapped around ～'s little finger/putty in ～'s hands."

3 **Kuze**: まて　よ!!
Mate yo!!
wait (emph.)
"Wait a minute!!" (PL2)

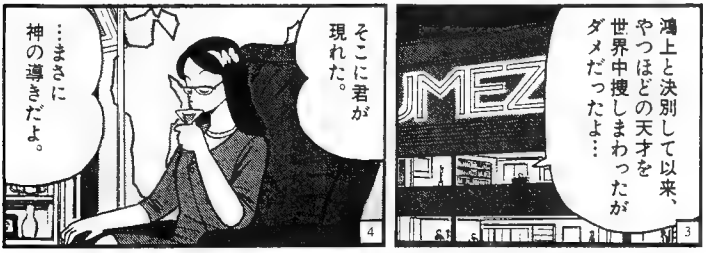
- *mate* is the abrupt command form of *matsu* ("wait").

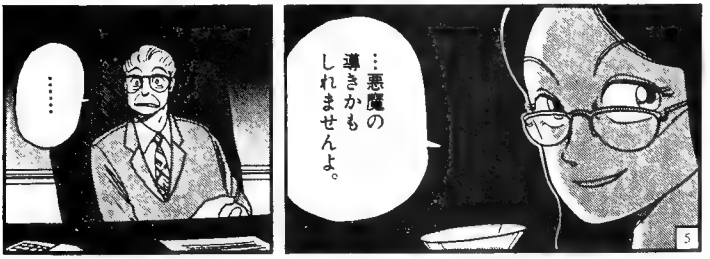
4 **Kuze**: もし　災厄　の　起因　が　あの　種子　に　ある　のなら、
Moshi saiyaku no kiin ga ano shushi ni aru no nara,
if catastrophe of original cause (subj.) those seeds in exist if it is the case that
"If it's true that the source of the calamities is in the seed itself,
MR-99　を　再生させた　神村　博士　こそ　それ　を　知る　人物　に他ならない。
Emu-āru kyūjūkyū o saisei saseta Kamimura Hakase koso sore o shiru jinbutsu ni hokanaranai.
(seed variety) (obj.) regenerated (name) Dr. (emph.) that (obj.) know personage is none other than
"then Dr. Kamimura, the one who regenerated MR-99, is precisely the one who should know." (PL2)

- *moshi* ～ *no nara* gives the embedded complete thought/sentence *saiyaku no kiin ga ano shushi ni aru* ("the source of the calamity is in that seed") a conditional meaning: "if it is the case that ～."
- *saisei saseta* is the past form of *saisei saseru* ("cause to regenerate"), from *saisei suru* ("resuscitate/regenerate/reproduce"); *Emu-āru kyūjūkyū o saisei saseta* is a complete thought/sentence ("[she] caused MR-99 to regenerate") modifying *Kamimura Hakase* ("Dr. Kamimura") ➤ "Dr. Kamimura who caused MR-99 to regenerate."
- *koso* emphasizes *Kamimura Hakase* with the feeling of "none other than her"; in this case, it overlaps with the meaning of the expression ～ *ni hokanaranai* ("is none other than ～")
- *sore o shiru* is a complete thought/sentence ("[she] knows that") modifying *jinbutsu* ("personage").


フフフ…
1

私の夢がこんなにも早く実現するとはな…
鴻上のやつめ、くやしがっているだろうな。あいつは自分が世界から飢えをなくすんだと言ってやがった。
2
……


鴻上と決別して以来、やつほどの天才を世界中捜しまわったがダメだったよ…
3
そこに君が現れた。
…まさに神の導きだよ。
4


…悪魔の導きかもしれませんよ。
5
……

1 **Umezawa**: フフフ
Fu fu fu
(self-satisfied laugh)
"Heh heh heh."

2 **Umezawa**: 私の 夢 が こんなに も 早く 実現する と は な。
Watashi no yume ga konna-ni mo hayaku jitsugen suru to wa na.
my dream (subj.) this much even quickly be actualized/fulfilled (quote) as for (colloq.)
"[I never imagined] that my dream would be fulfilled so soon!" (PL2)

鴻上 の やつめ、くやしがっている だろう な。
Kōnoue no yatsu me, kuyashi-gatte iru darō na.
(name) who is guy-(derog.) is chagrined probably/surely (colloq.)
"That Kōnoue must really be kicking himself." (PL1-2)

あいつ は 自分 が 世界 から 飢え を なくす んだ と 言ってやがった。
Aitsu wa jibun ga sekai kara ue o nakusu n da to itte-yagatta.
that guy as for himself (subj.) world from hunger (obj.) eliminate (expian.) (quote) was saying-(derog.)
"He was saying that he wanted to eliminate hunger from this earth himself!" (PL1)

- *konna-ni mo* is a more emphatic form of *konna-ni* ("this much"); *hayaku* is the adverb form of the adjective *hayai* ("quick/fast"), so *konna-ni mo hayaku* = "this quickly/so quickly."
- *to wa* makes the entire preceding sentence into the topic of an unspoken exclamation, which is to say, it makes that topic itself into an exclamation. It can be any kind of exclamation—pleasure, chagrin, dismay—and here it is obviously an exclamation of glee.
- *yatsu* is an informal/slang word for "guy/fellow/person"; *no yatsu* after a name or title usually has at least a mildly belittling/derogatory feeling, and it's commonly used when finding fault with or deriding the person.
- *-me* after a word referring to a person shows contempt/derision/anger directed at that person, so here it goes hand in hand with the derogatory feeling of *yatsu*.
- *kuyashi-gatte iru* is from *kuyashi-garu* ("show signs of being chagrined"), a verb formed from the adjective *kuyashii* ("be vexed/mortified/chagrined"). The suffix *-garu* is attached to various adjectives of feeling (either psychological or physical) to create verbs that mean "show signs of being ～." The *-garu* form is used to speak of how another person is feeling—since that person's feelings are usually known only indirectly, from the way he/she allows his feelings to show.
- *aitsu* is a contraction of *ano yatsu* (informal/slang for "that guy").
- *itte-yagatta* is a contraction of *itte iyagatta*, a derogatory/insulting equivalent of *itte ita* ("was saying"). *Itte* is the *-te* form of *iu* ("say"), *i-* is the stem of *iru*, and *yagatta* is the past form of *yagaru*, a derogatory/insulting suffix that connects to the stem form of verbs.

3 **Umezawa**: 鴻上 と 決別して 以来、 やつ ほど の 天才 を
Kōnoue to ketsubetsu shite irai, yatsu hodo no tensai o
(name) with parted ways ever since/after that guy extent that is genius (obj.)
世界中 捜しまわった が、 ダメ だった よ。
sekai-jū sagashi-mawatta ga, dame datta yo.
throughout the world went around searching but no good/fruitless was (emph.)
"After parting ways with Kōnoue, I travelled all over the world looking for a genius of his caliber, but it was no use." (PL2)

- *ketsubetsu shite* is the *-te* form of *ketsubetsu suru* ("part ways/have a falling out/break with"), and *irai* means "ever since ～ (until now)"; *ketsubetsu shite irai* = "ever since parting ways with."
- X *hodo no* Y means "a Y that is to the extent of X," so *yatsu hodo no tensai* = "a genius that is to the extent of him" → "a genius of his caliber/a genius like him."
- *sagashi-mawatta* is the past form of *sagashi-mawaru* ("travel around searching/looking for").

4 **Umezawa**: そこ に 君 が 現れた。/ まさに 神 の 導き だ よ。
Soko ni kimi ga arawareta. / Masa-ni kami no michibiki da yo.
there/that point at you (subj.) appeared truly/indeed god of guidance is (emph.)
"Then you showed up—indeed, brought to me by the hand of God." (PL2)

- *soko* is literally "that place/there," but here it refers more to a place/point in time—i.e., the point at which Umezawa had searched and searched and pretty much given up hope.
- *arawareta* is the past form of *arawareru* ("appear/show up").
- *kami no michibiki* is literally "the guidance of God" → "divine guidance/the hand of God."

5 **Kamimura**: 悪魔 の 導き かもしれません よ。
Akuma no michibiki kamo shiremasen yo.
devil 's guidance may possibly be (emph.)
"It could be the hand of the devil, you know." (PL3)

- *kamo shiremasen* is the polite form of *kamo shirenai* ("might be/may possibly be").
- *yo* often emphasizes something the speaker thinks the listener particularly needs to know or be reminded of: "～, remember/～, you know."

た…大変です!!
社長!!
どうした??
1
3年前、初めて
栽培をした
タイのMR-99畑で
異変が起こっています!!
2
なに!?
3
全ての株が
実をつける前に
枯死しているんです!!
4
どういうことだ!!
病原菌か!?
原因不明です。
5

1 **Executive**: た、 大変 です、 社長!!
Ta- *taihen* *desu,* *shachō!!*
(stammer) trouble/disaster is co. pres./sir
"Sir, it's a disaster!" (PL3)

Umezawa: どう した?
Dō *shita?*
what/how did
"What's wrong?" (PL2)

- *taihen* refers to a "serious/troublesome/alarming situation," and *taihen da/desu!* is used as an exclamation in response to any cause for alarm.
- *dō* is "how/what" and *shita* is the plain/abrupt past form of *suru* ("do"), so *dō shita* is literally "What did you do?" But the expression is often used idiomatically to ask for an explanation of something that appears out of the ordinary: "What's wrong/What's the matter/What's the trouble?"

2 **Executive**: 3年 前、 初めて 栽培 を した タイ の MR-99 畑 で
Sannen -mae, *hajimete* *saibai* *o* *shita* *Tai* *no* *Emu-āru kyūjūkyū* *-batake* *de*
3 years ago first cultivation (obj.) did Thailand in MR-99 fields in
異変 が 起こっています!!
ihen *ga* *okotte imasu!*
mishap/unusual event (subj.) is occurring
"In the MR-99 fields first cultivated 3 years ago in Thailand, a mishap is occurring!"
"There's been a mishap in the MR-99 fields first cultivated 3 years ago in Thailand!" (PL3)

- *saibai o shita* is the past form of *saibai o suru*, literally "do cultivation" → "cultivate." *Hajimete saibai o shita* is a complete thought/sentence ("[we] first cultivated [them]") modifying *Tai no Emu-āru kyūjūkyū-batake* ("the MR-99 fields in Thailand").
- *okotte imasu* is the polite form of *okotte iru* ("is occurring"), from *okoru* ("occurs/happens").

3 **Umezawa**: なに?!
Nani?!
"What?!" (PL2)

4 **On-site staff**: 全ての 株 が 実 を つける 前に 枯死している んです!!
Subete no *kabu* *ga* *mi* *o* *tsukeru* *mae ni* *koshi shite iru* *n desu.*
all plants (subj.) grain (obj.) attach/form before are withering (explan.)
"All the plants are withering and dying before they produce heads of grain!" (PL3)

- *kabu* when speaking of plants refers to a single plant or cluster.
- *mi* might be described as the "bearing part" of plants—i.e., "seeds/grains/nuts/berries/fruits"—and when speaking of *mi*, *tsukeru* means "form/bear/produce [seeds/grains/etc.]."
- *mae* = "before," and *mi o tsukeru mae* = "before producing grain"; *ni* marks this as the time frame when the next mentioned action takes place.
- *koshi shite iru* ("are withering") is from *koshi suru* ("wither and die").

5 **Umezawa**: どういう こと だ?! 病原菌 か?!
Dō iu *koto* *da?!* *Byōgenkin* *ka?!*
what kind of thing/situation is disease causing bacteria (?)
"What's going on? Is it some kind of disease?" (PL2)

On-site staff: 原因 不明 です。
Gen'in *fumei* *desu.*
cause unclear/unknown is
"The cause is unclear."
"We've been unable to identify a cause." (PL3)

- asking a question with *da* is masculine and can sound very rough.

To be continued . . .

課長バカ一代

野中英次

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Title: 第　三十八章　鉄　人
Dai Sanjūhasshō Tetsu -jin
no. 38-chapter iron person
Chapter 38: Iron Man

- *dai* is like "no." and *-sho* is the counter suffix for chapters in a book.
- we considered translating *tetsujin* as "Griddle Man," but since this manga is a parody of the strong, silent, action-hero genre, "Iron Man" seemed more appropriate.

1 **Narration**: 課長　八神　宅
Kachō Yakami -taku
section chief (name) residence
Section Chief Yakami's Residence

2 **Yakami**: 休日　の　昼下がり...
Kyūjitsu no hiru-sagari...
day off of early afternoon
Early afternoon of a day off . . .

こんな　時　に　は　こだわりの入った　焼ソバ　など　つくってみる　の　も　いい。
Konna toki ni wa kodawari no haitta yakisoba nado tsukutte miru no mo ii.
this kind of time at as for discriminating yakisoba a thing like try making (nom.) too/also is good/appealing
Times like these are great for making the consummate yakisoba. (PL2)

- *hiru* = "noon," and *hiru-sagari* = "a little after noon/early afternoon."
- *kodawari* is the noun form of *kodawaru* ("be particular/scrupulous [about]"), and *haitta* is the past form of *hairu* ("enter"; the past form often implies "containing"), so *kodawari no haitta* means "containing scrupulousness" → "discriminating." This modifies *yakisoba* ("stir-fried noodles").
- *tsukutte* is the *-te* form of *tsukuru* ("make"); *miru* after the *-te* form of a verb means "try [doing the action]," so *tsukutte miru* = "try making."
- *no* makes the preceding complete sentence *kodawari no haitta yakisoba nado tsukutte miru* ("[I will] try making some discriminating yakisoba") act like a single noun.
- ～ *no mo ii* makes an expression like "[the described action], too, is good/appealing/satisfying."

3 **Yakami**: オイル　は　多すぎず、少なすぎず、　かつ　まんべんなく。
Oiru wa ō-sugizu, sukuna-sugizu, katsu manben-naku.
oil as for not too much not too little moreover thoroughly/evenly
Not too much oil, not too little, and it must be spread evenly. (PL2)

- *ō-sugizu* and *sukuna-sugizu* are negative forms of *ō-sugiru* and *sukuna-sugiru*, the stem forms of the adjectives *ōi* ("abundant/plentiful") and *sukunai* ("few/little") plus the suffix *-sugiru*, which means "too much/excessively ～."
- *katsu* is a word for "and/and moreover" seen/heard mostly in written language or formal speeches.

4 **Yakami**: 調味料...　特に　ソース　に　は　こだわりたい。
Chōmiryō... toku ni sōsu ni wa kodawaritai.
seasoning especially sauce about as for want to be particular
You want to be particular about the seasoning—especially the sauce. (PL2)

- *kodawaritai* is the "want to" form of the verb *kodawaru* ("be particular/scrupulous [about]"). The particle *ni* is used to mark what one is being particular about.

5 **Yakami**: とはいえ、　焼ソバ　は　庶民　の　味。
To wa ie, yakisoba wa shomin no aji.
though that may be yakisoba as for common people 's taste

メン　は　市販　の　もの　で　OK。
Men wa shihan no mono de ōkē.
noodles as for sold generally of things/ones with is OK/fine
Yet, yakisoba is a food of the common people. Store-bought noodles will do. (PL2)

Bag: ヤキソバ
Yakisoba

- *to wa ie* at the beginning of a sentence refers back to what has just been said, implying "though I may say that/that said/though that may be."
- *shihan* is a noun for "selling in the (open) market," so *shihan no mono* refers to things/products that can be found in most any store → "(any) store-bought noodles."
- "OK," pronounced either *okkē* or *ōkē*, can be considered a fully naturalized word in Japanese, and is most often written this way in Roman letters rather than in katakana. The expression ～ *de ōkē* implies "～ is adequate/fine/fully acceptable."

いざ!!
1
キャベツは多めに
味に深みが出る
2
手際よくソースをからめ
3
完ぺきだ——
これで
まずいハズがない
4
……
火つけるの忘れてた
第二十八章 完
5

1 **Yakami**: いざ!!
Iza!!
(interj.)
Time to begin!! (PL2)

- *iza* is an interjection giving the feeling that the moment of truth/moment for action has come. It is a somewhat archaic/formal expression mostly used in written form.

2 **Yakami**: キャベツ は 多め に。 味 に 深み が 出る。
Kyabetsu wa ō-me ni. Aji ni fukami ga deru.
cabbage as for on the plentiful side (manner) flavor in depth (subj.) comes out
Use plenty of cabbage. It gives depth to the flavor. (PL2)

- *-me* is a suffix added mostly to adjectives to mean "a bit on the ~ side/somewhat ~," so *ō-me*, from *ōi* ("abundant/plentiful"), means "on the plentiful side" The particle *ni* essentially turns this into an adverb for the understood verb, *ireru* ("put/mix in"), so *ō-me ni* literally implies "mix in on the plentiful side."
- *fukami* is a noun form of the adjective *fukai* ("deep").

3 **Yakami**: 手際よく ソース を からめ...
Tegiwa yoku sōsu o karame...
skillfully sauce (obj.) coat with-and
Deftly coat the noodles with sauce, and . . .

- *karame* is the stem of the verb *karameru* ("coat/entwine with"); the stem is here being used as a continuing form: "coat with [sauce], and . . ."

4 **Yakami**: 完ぺき だ。これで まずい ハズがない。
Kanpeki da. Kore de mazui hazu ga nai.
perfect is with this bad can't possibly be
. . . perfecto! With this, there's no way it can be bad tasting."
. . . perfecto! There's no way this can be anything but delicious. (PL2)

- ~ *hazu ga nai* follows adjectives or verbs to mean "there's no way it can/will be [as described]" or "there's no way [the action] can/will occur."

5 **Yakami**: 火 つける の 忘れてた。
Hi tsukeru no wasurete-ta.
fire/flame turn on (nom.) forgot
I forgot turning on the flame.
I forgot to turn on the griddle. (PL2)

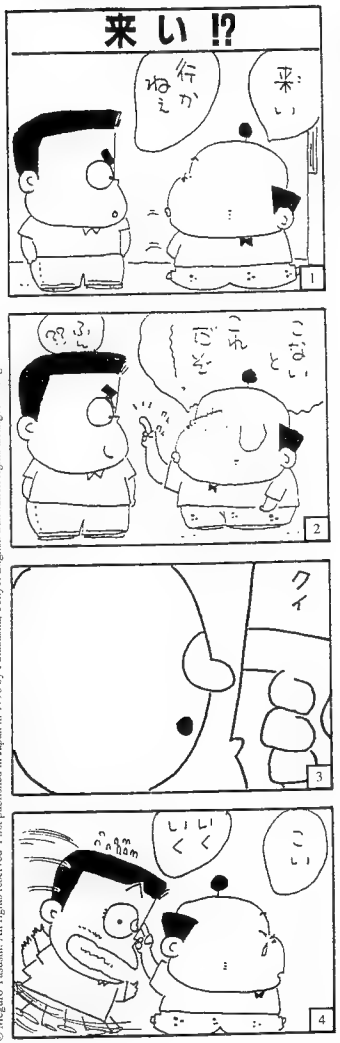
- the object markers have been omitted in this sentence; with them included, the sentence would be *Hi o tsukeru no o wasurete-ta.*
- *no* is a nominalizer that turns the complete sentence *hi (o) tsukeru* ("[I] turn on the fire/flame") into a noun—"[the act of] turning on the flame"—which is the the direct object of *wasurete-ta.*
- *wasurete-ta* is a contraction of *wasurete ita* ("had forgotten"), from *wasureru* ("forget").

Title: 第 三十八章 完
Dai- Sanjūhasshō Kan
no. 38-chapter end
Chapter 38 The End

うちの殿さま

Our Tono-sama

by **目黒やすし** Meguro Yasushi



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Title: 来い!?
Koi!?
Come!?

1 **Tono-sama**: 来い。
Koi.
come
"Come with me." (PL2)

Employee: 行かねえ。
Ikanē.
won't go
"No." (PL2)

- *koi* is the abrupt command form of *kuru* ("come").
- *ikanē* is a rough, slang variation of *ikanai* ("not go"), the negative form of *iku* ("go"). The vowel combination *ai* often changes to *ē* or *ei* in certain dialects and masculine slang.

2 **Tono-sama**: 来ないと　これ　だ　ぞー。
Konai to　kore　da　zō.
if don't come　this　is　(emph.)
"If you don't come, it'll be this." (PL2)

FX: クイ クイ
Kui　kui
(effect of hooking finger)

Employee: ふん??
Fun??
"Hmph!?" (PL1)

- *fun* is of "snort" of defiance, but the question marks show he's not quite sure what to make of Tono-sama's threat.

3 **FX**: クイ
Kui
(effect of hooking finger around something)

4 **Tono-sama**: こい。
Koi.
come
"Come with me." (PL2)

Employee: いく、いく。
Iku,　iku.
will go　will go
"I'm coming, I'm coming." (PL2)

- it's not unusual for English usage to make "come/coming" more natural when Japanese usage calls for *iku* (lit., "go").

うちの殿さま

Our Tono-sama

by 目黒やすし Meguro Yasushi

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Title: 空　飛ぶ　人間
Sora Tobu Ningen
sky fly human being
The Flying Human

- *o* is understood after *sora*: *sora o tobu* = "fly through the sky"; this complete thought/sentence modifies *ningen* ("human being/person") → "the human who flies through the sky" → "the flying human."

1 **Tono-sama**: あっ！ トリ だ！
A! Tori da!
(interj.) bird is
"Hey! It's a bird!" (PL2)

Tono-sama: ジェット機 だ！
Jetto-ki da!
jet plane is
"It's a jet plane!" (PL2)

- *a!* is an interjection used when suddenly noticing something: "oh!/hey!"
- the generic word for "airplane" is 飛行機 *hikōki*, where *hikō* literally means "fly and go/go by flying" and *ki* means "machine" → "flying machine." Based on this, *-ki* is used as a suffix meaning "plane," and *jetto* is the Japanese rendering of the English "jet," so *jetto-ki* = "jet plane."

2 **Tono-sama**: UFO だ！
Yūfō da!
UFO is
"It's a UFO!" (PL2)

Tono-sama: ロケット だ！
Roketto da!
rocket is
"It's a rocket!" (PL2)

- "UFO" is invariably written with the English letters, and most commonly read as a single word, ユーフォー *yūfō*—though one also hears it spelled out in katakana ユー・エフ・オー *yu efu o*.
- *roketto* is the Japanese rendering of the English word "rocket."

3 **Tono-sama**: アドバルーン だ！
Adobarūn da!
ad balloon is
"It's an advertising balloon!" (PL2)

Tono-sama: 紙ヒコーキ だ！
Kami-hikōki da!
paper airplane is
"It's a paper airplane!" (PL2)

Flyer: とっくに おりてる！
Tokku ni oriteru!
long since have landed
"I landed a long time ago!" (PL2)

- *adobarūn* is from the English "ad" (from "advertising") and "balloon."
- *tokku-ni* implies the action took place a long time ago.
- *oriteru* is a contraction of *orite iru* ("have landed"), from *oriru* ("get/come down" or when flying, "land").

Apu-In
App-Install

by じょんぶり Jonburi

ダイヤモンド

Title: ダイヤモンド
Daiyamondo
Diamond

1 **Woman:** ダイヤ が 買えなくて
Daiya ga kaenakute
diamond (subj.) couldn't buy-(cause)
タイヤ にした って 言う 気 でしょ。
taiya ni shita tte iu ki desho.
tire made it (quote) say intent is, isn't it/right?
"You're going to tell me you couldn't buy a diamond so you decided to get a tire instead, aren't you?" (PL2)

- *daiya* is the abbreviated form of *daiyamondo*, the full Japanese rendering of the English word "diamond." *Taiya* is the Japanese rendering of the English word "tire." The similarity of *daiya* and *taiya* allows them to be associated here, but obviously the same association does not work for English.
- *kaenakute* is a negative *-te* form of *kaeru* ("can buy"), which is the potential ("can/be able to") form of *kau* ("buy"); the *-te* form is used to indicate a reason or cause.
- ～ *ni shita* is the past form of ～ *ni suru*, which means "make it ～" in the sense of making a choice/decision.
- *tte* is a colloquial equivalent of quotative *to*; it marks the complete thought/sentence *daiya ga kaenakute taiya ni shita* ("[you] couldn't buy a diamond so [you] made it a tire/decided on a tire") as the specific content of what she thinks he wants/intends to say.

2 **Man:** よし、 あっち 行け。
Yoshi, atchi ike.
all right over there go
"All right, get outta here." (PL2)

Sound FX: コロ コロ
Koro koro
(effect of rolling)

- *atchi* is an informal equivalent of *achira* ("that direction/over there"), and *ike* is the abrupt command form of *iku* ("go"); *atchi ike* is used like the English expressions "go away/get out of here/get lost."

3 **Man:** 実 は ダイヤモンド 高かった んで . . .
Jitsu wa daiyamondo takakatta nde . . .
truth as for diamond was high/expensive because/so
"Actually, a diamond was too expensive, so . . ." (PL2)

Sound FX: ゴソ ゴソ
Goso goso
Rustle rustle

- *jitsu* = "truth/fact," and *jitsu wa* = "the truth is/in fact/actually"; *jitsu wa* is often used as a kind of "preface" to soften awkward explanations.
- *takakatta* is the past form of the adjective *takai* ("high/expensive").
- *nde* is a contraction of the particle *node* ("because/so").

4 **Woman:** ダイヤモンド が 高くて
Daiyamondo ga takakute
diamond (subj) was expensive-(cause)
アーモンド にした って 言う の?
āmondo ni shita tte iu no?
almonds made it (quote) say (explan.-?)
"Are you going to say that a diamond was too expensive so you decided to get some almonds?" (PL2)

Man: ゲッ!
Ge!
"Urk!"

- *takakute* is the *-te* form of *takai*, again, the *-te* form is used to indicate a reason/cause.
- the common *-amondo* ending allows the association between *daiyamondo* and *āmondo*; in this case some of the similarity can be seen in English as well.

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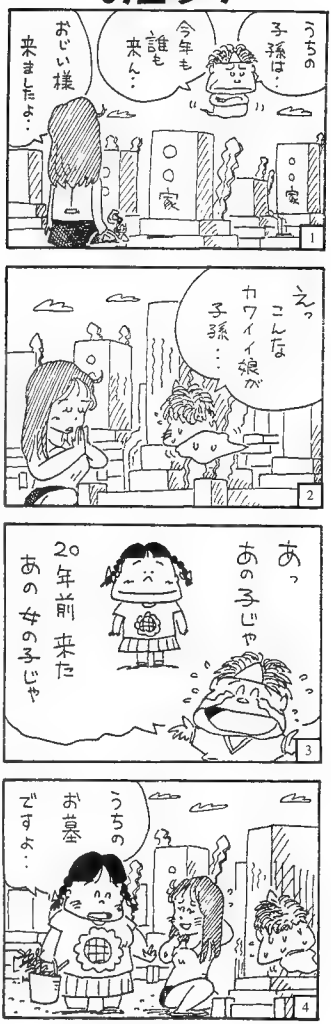
Apu-In App-Install

by じょんぶり Jonburi

お墓参り



Title: お墓参り
O-hakamairi
(hon.)-grave visit
Visiting the Ancestral Grave

1 **Ghost**: うち の 子孫 は 今年 も 誰も 来ん。
Uchi no shison wa kotoshi mo dare mo kon.
my house/family of descendants as for this year also no one not come
"Once again this year none of my descendants have come." (PL2)

Woman: おじい様、来ました よ。
Ojiisama, kimashita yo.
grandfather came (emph.)
"Grandfather, I've come." (PL3)

Gravestones: ○○ 家
Maru-maru -ke
blank-blank family
So-and-so Family

- *uchi* is literally "inside," but it's used frequently to refer to one's own house or family; *uchi no* = "my house's/my family's" or in this case just "my," and *uchi no shison* = "my descendants."
- *daremo* followed by a negative verb means "no one [does the action]"; *kon* is a contraction of *konai*, negative of *kuru* ("come"), so *daremo kon* = "no one comes."
- *kimashita* is the polite past form of *kuru* ("come").
- ○ (*maru*, lit., "circle") is a common way to indicate a blank or variable in Japanese writing. They most commonly come in twos: ○○ = *maru-maru*.

2 **Ghost**: えっ、 こんな カワイイ 娘 が 子孫?
E!, konna kawaii musume ga shison?
huh/what? this much/so cute girl (subj.)descendant
"What? A girl this cute is my descendant?" (PL2)

- *konna* modifying an adjective is short for *konna-ni* ("this much"), so *konna kawaii* = "this much cute" → "so cute/this cute."
- *musume* can mean "daughter" or just "girl."

3 **Ghost**: あっ、あの 子 じゃ。
A! ano ko ja.
(interj.) that child is
20年前 来た あの 女の子 じゃ。
Nijūnen-mae kita ano onna no ko ja.
20 yrs. ago came that girl is
"I know, it's that girl. It's that girl who visited 20 years ago." (PL2)

- *a!* indicates the speaker has suddenly noticed/recognized/realized something, like "Oh!/that's right!/I know!"
- *ja* is used by many older male speakers as a substitute for *da* ("is/are").
- *-mae* (or *-mae ni*) after a time span means "[that much time] ago."
- *kita* is the past form of *kuru* ("come"), and *nijūnen-mae kita* = "[she] came 20 years ago"; this is a complete thought/sentence modifying *ano onna no ko* ("that girl") → "that girl who came 20 years ago."

4 **Woman B**: うち の お墓 です よ。
Uchi no o-haka desu yo.
my house/family 's (hon.)-grave is (emph.)
"This is *my* family's grave." (PL3)

- *yo* is often used to emphasize information that the speaker thinks the listener particularly needs to know.

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PALM READING $20
YOUR LIFE LINE IS VERY SHORT.
1
I CAN GET YOU A FEW MORE YEARS BY EXTENDING THE LINE WITH THIS GREASE PENCIL.
S. Adams
2
SOMEDAY I SHOULD GO BACK AND HAVE HER LENGTHEN MY INTELLIGENCE LINE TOO.
I'D HURRY.
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3

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1 **Sign**: Palm Reading $20
手相 $20
Tesō Nijū-doru

Palm reader: "Your life line is very short."
あなたの 生命 線 は とっても 短い わね。
Anata no seimei -sen wa tottemo mijikai wa ne.
your life line as for very short (fem. colloq.)

- palm reading は手相を見ることで palm reader は手相見のこと。
- *tottemo* is a colloquial variation of *totemo* ("very much/tremendously/extremely"); it tends to feel even more emphatic than *totemo*.

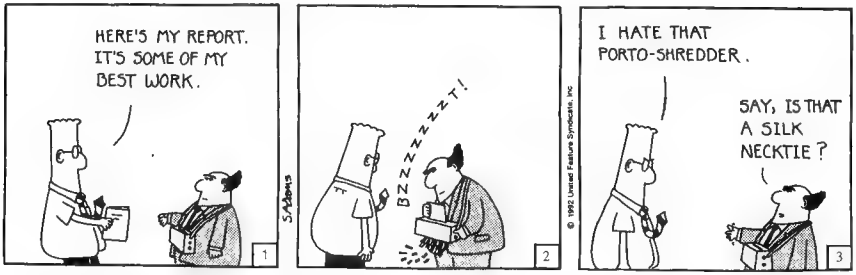
2 **Palm Reader**: "I can get you a few more years by extending the line with this grease pencil."
この 油性鉛筆 で 生命 線 を 延ばして、
Kono yusei-enpitsu de seimei -sen o nobashite,
this grease pencil with life line (obj.) lengthen-(means)
あと 何年か 寿命 を 長くしてあげましょう。
ato nan-nen ka jumyō o nagaku shite agemashō.
more/further several years lifespan (obj.) I'll make longer-(for you)

- can はこの場合「できる」というより、「してあげる」という意味。
- a few more years は a few more years of life、つまり「寿命をもう数年」ということ。
- grease pencil 「油性鉛筆／ダーマトグラフ」。
- *nobashite* is the *-te* form of *nobasu* ("extend/lengthen"); the *-te* form is being used to indicate manner/means, so *nobashite* is like "[do something] by extending."
- *nagaku shite* is the *-te* form of *nagaku suru* ("make long/longer"), combining the adverb form of the adjective *nagai* ("long") and the verb *suru* ("do/make"). *Agemashō* is the polite volitional ("let's/I shall") form of *ageru*, which after the *-te* form of a verb implies the speaker/subject will do the action for someone else's benefit.

3 **Dilbert**: "Someday I should go back and have her lengthen my intelligence line too."
そのうち、 またあの 手相見 のところに 行って、
Sono uchi, mata ano tesōmi no tokoro ni itte,
in time/eventually again that palm reader 's place to go-and
頭脳 線 も 長くしてもらった ほうがいい な。
zunō -sen mo nagaku shite moratta hō ga ii na.
intelligence line also have her make longer is better to (colloq.)

Dogbert: "I'd hurry."
オレ なら すぐ 行く ね。
Ore nara sugu iku ne.
I/me if it were immediately would go (colloq.)

- someday 「そのうち／いつか」。
- have her lengthen ～ 「彼女に～を長くしてもらう」。have の使役用法。
- I'd hurry = I would hurry [if I were you] 「私なら急ぐ」→「急いでそうする」。



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1 **Dilbert**: "Here's my report. It's some of my best work."
報告書 が できました。私 の した 仕事 のうちでも 上出来の 部類 です。
Hōkokusho ga dekimashita. Watashi no shita shigoto no uchi de mo jōdeki no burui desu.
report (subj.) is finished I/me (subj.) did work even among excellent/well-done part is

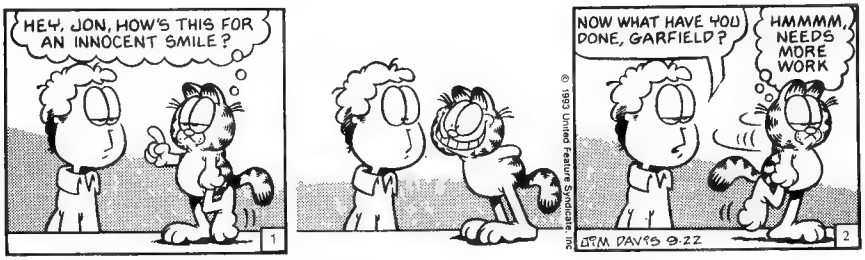
- Here's my report = Here is my report 「これは私の報告書です」→「報告書です」→「報告書ができました」。
- It's = It is.
- *dekimashita* is the polite past form of *dekiru* ("be completed/become ready"), so the Japanese actually says "my report has been completed/is ready." This seems more natural for the situation than a literal translation (see first note).
- *shita* is the past form of *suru* ("do"); *watashi no shita* ("I did [it]") modifies *shigoto* ("work") → "work that I did" ▸ "my work." *No* often replaces *ga* to mark the subject in modifying clauses.

2 **Sound FX**: BZZZZZZZT!
ザザザザザザッ!
Za za za za za za!

3 **Dilbert**: "I hate that porto-shredder."
その 携帯 用 シュレッダー、大嫌いです よ。
Sono keitai -yō shureddā, dai-kirai desu yo.
that portable use shredder hate very much (emph.)

Boss: "Say, is that a silk necktie?"
おっ、そのネクタイ は シルク かい?
O! Sono nekutai wa shiruku kai?
(interj.) that necktie as for silk (?)

- porto-shredder は portable shredder のこと。
- Say は間投詞として相手の注意を引いたり、驚きを表わすのに使用する。「おい／ちょっと／あれ／おや」など。
- the suffix *-yō* means "for the purpose of" or "to be used for/as."
- *kirai* is a noun for "dislike/hatred," and *kirai desu* (or *da*) is equivalent to the English verbs "dislike/hate"; the prefix *dai-* means "great/large," so *daikirai desu* = "hate very much."


HEY, JON, HOW'S THIS FOR AN INNOCENT SMILE?
1
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NOW WHAT HAVE YOU DONE, GARFIELD?
HMMMM, NEEDS MORE WORK
JIM DAVIS 9-22
2

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1 **Garfield**: "Hey, Jon, how's this for an innocent smile?"
おい、ジョン、罪のなさそうな 微笑 として こんな の は どう かな?
Oi, Jon, tsumi no nasasō na bishō to shite konna no wa dō ka na?
(interj.) (name) seems innocent smile as this kind of one as for how I wonder

- How's this for = How is this for 「～としてこんなのはどうか」。
- innocent smile はこの場合、悪いことをしたのをごまかすために「しらばっくれてみせた／とぼけてみせた微笑」のこと。
- *tsumi no nasasō na* is from *tsumi ga nai* (lit., "have no guilt/be without guilt"); *nasasō na* is the modifying form of *nasasō da/desu*, which means "seems/appears to be without," so *tsumi no nasasō na bishō* is literally "smile that seems to be without guilt."
- *dō ka na?* is literally the conjectural question "I wonder how it is?" but when the question is directed at another person it is like "I wonder how it is in your opinion?" —i.e., it asks what the other person thinks of the thing in question.

2 **Jon**: "Now what have you done, Garfield?"
ガーフィールド、おまえ いったい 何 やらかした んだ?
Gāfiirudo, omae ittai nani yarakashita n da?
(name) you (emph.) what did/committed (explan.)

Garfield: "Hmmmm, needs more work."
ウムムム、もっと 練習しないと だめだ な。
Umumumu, motto renshū shinai to dame da na.
(interj.) more if don't practice is no good/won't do (colloq.)

- Now はここでは「今度は／いったい」などの意味を添える。
- what have you done はこの場合、「何をしでかした／何をやらかした」など、何か悪いことをしたのではないかと疑っていることを意味する
- needs more work は the smile needs more work の意味で、疑われないような微笑をつくるにはもっと工夫や練習が必要だということ。
- ending a question with *da* gives a rough, masculine feeling.
- we've used *ittai*, which emphasizes question words, to express the emphatic effect of "now" in this context.
- *yarakashita* is the past form of *yarakasu*, a slang word for "do/commit" that usually implies the action being spoken of was undesirable/problematic in some way. *O*, to mark *nani* ("what") as the direct object, has been omitted.
- *renshū shinai* is the negative form of *renshū suru* ("practice"); *to* after a verb can make a conditional "if" meaning—or after a negative verb, "if not": *renshu shinai to* = "if [I] don't practice," and *motto renshu shinai to dame da* = "it won't do if I don't practice more" → "I must practice more."

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Cutting Corners

Illustration by Norm Lambert

Learn to read and write Japanese the high-tech, low-budget way

by Erik Kassebaum

Let's face it, it takes a long time to learn the 2,000 or so kanji used in Japanese newspapers and magazines. If you're like me, you started learning Japanese as an adult and want to be reading and writing Japanese *today*—not ten years from now. It's the '90s, take the technological plunge—with a computer and some inexpensive online dictionary and translation programs, you can instantly enhance your ability to function in Japanese.

Thanks to the exponential growth of the Internet in Japan over the past few years, a number of decent, affordable dictionary and translation programs is now available for both Japanese-enabled Macintosh and Windows 3.1/95 operating systems. (Keep in mind that most of these programs are written for Japanese users, so English-language documentation is rare.) If you have access to a Japanese bookstore, computer magazines such as *ASCII*, *Power Mac*, *Mac Life*, and *Oh!PC* frequently have CD-ROMs with demonstration versions of the latest translation software programs. The programs which I've selected for review are either free or available for less than $200.

Using dictionaries

By taking advantage of copy and paste functions to transfer words from the text into an online dictionary, you can actually read Japanese. The process will take a bit of time to master. The key is to try to separate what you know from what you don't.

Highlight kanji in groups of two or three. Don't highlight particles (*wa*, *ga*, *no*, *de*, *e*, *ni*); honorifics (*o*, *go*) which come at the beginning of words (*o-sake*, *go-aisatsu*); verb endings (*-tte*); and verbs written in hiragana (*arimasu*, *imasu*, *desu*).

If in doubt as to what to look up, think about how the sentences of the manga in *Mangajin* are broken into words and phrases. With a little practice you will start to see how written Japanese works.

Two dictionaries are better than one

I've yet to find a single online dictionary that works in all situations. With two, you can get a better feel for how English and Japanese relate to one another.

When I read Japanese e-mail or Japanese home pages, I select a bit of text with my mouse and use a keyboard macro command to initiate the search. After I have checked the entry with one dictionary, I like to look up the same text with another dictionary. The editorial styles for different dictionaries can vary greatly—getting more than one perspective will help you gain a more thorough understanding of the language.

Dictionary recommendations

With respect to the use of computers as an aid for studying Japanese, one project stands out above all others: the EDICT Project. EDICT is a Japanese/English dictionary file which was started in 1991 by Jim Breen of Monash University in Australia. The EDICT file now contains over 100,000 entries.

Much of EDICT's development was done by folks around the world who made use of the Internet to exchange ideas and updates. Dictionary programs that can utilize the EDICT file (listed below) are available for Macintosh, DOS, Windows, and Unix computers. (Visit http://www.rdt.monash.edu.au/~jwb/edict.html to download EDICT and a dictionary program).

Program	Operating System
JDIC	MS-DOS
WinJDic	Windows
MacJDic	Macintosh
xjdic	Unix

JISPA, by Micro Cabin Corporation, is the name of the other dictionary I use on my Macintosh. It retails for about ¥7,000. JISPA can look up English or Japanese words and has a user-definable keyboard macro function. You can also create a user dictionary. For use online this dictionary is acceptable;

however, JISPA should not be considered an "academic-quality" dictionary. If you have trouble finding a copy of JISPA, you may have better luck obtaining Shasta, another popular low-budget dictionary for Macintosh and Japanese Windows—it retails for under ¥10,000 (http://www.catena.co.jp/sp/spindex.htm).

Another option for English Windows is a new product called Read Japanese (RJ) from Basis Technology. Although more of a reading tool than an online dictionary, RJ allows you to import and read any Japanese text, regardless of whether or not your system is Japanese enabled (i.e., runs with any language version of Windows). Simply point and click on the Japanese text, and a small window appears displaying readings and definitions for individual kanji, words, and even proper names. RJ recognizes different verb and adjective endings, gives examples of individual kanji in various compounds, and is able to display homonyms (especially useful for looking up words written in kana only). Read Japanese retails for $149 ($99 educational) and comes with English documentation (http://www.mangajin.com/catalog/soft-lang.html).

Translation programs

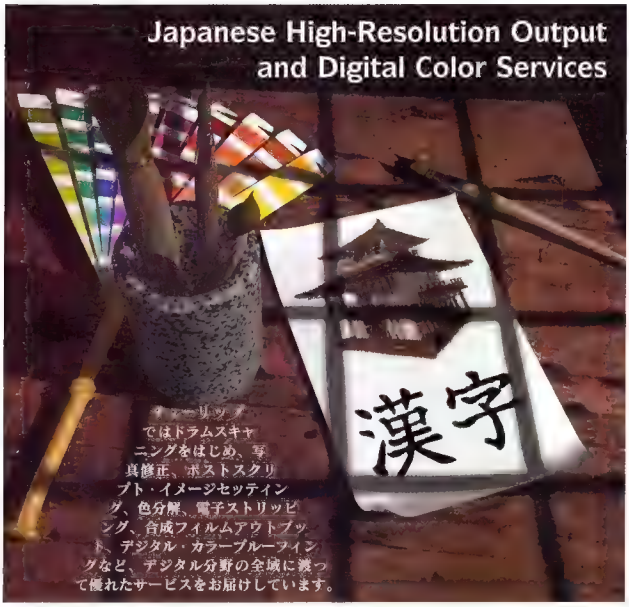
Even in one's mother tongue, writing can be a challenging task. When faced with producing text in a foreign language, a blank page can be an intimidating obstacle. One way to jumpstart the creative process is to cheat. If you have to write a letter in Japanese, write a draft in English and use a translation program to help you create a rough draft in Japanese. After you've run the program, read your rough draft aloud. It'll sound really funky and there will be lots of errors. Such is to be expected. As you read, you'll find yourself thinking about ways to change the Japanese text so that it makes more sense.

Whether you edit the rough draft or start the next one with a blank page is up to you. Either way, you'll find that the use of translation programs makes writing in Japanese a lot easier.

One way to improve the quality of translations is to keep things simple. When you write for computer-aided translation, use simple grammatical structures and avoid complex word play. Also, limit your use of slang and idiomatic expressions. With a bit of practice you'll come to understand the capabilities of your translation software.

コリャ英和! (*Korya Eiwa!*) by CATENA software is a general-purpose translation program which retails for about ¥12,000. In addition to the translation program, Korya Eiwa! comes with an English-to-Japanese dictionary.

To use Korya Eiwa!, you enter text into the left side of the screen and press a button to start the translation process. During translation, an intermediary screen comes up. At this stage, you can manipulate the source and translated text, look up words in the Korya Eiwa! English-to-Japanese dictionary, and select alternative translations for words. Once satisfied, you can exit the intermediary screen



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and your work can be saved for use in other programs. Korya Eiwa! does not preserve text formatting (http://www.catena.co.jp/sp/spindex.htm).

LogoVista E to J Internet from LogoVista is designed for use with WWW browsers such as Netscape Navigator and Microsoft Internet Explorer. This program retails for about ¥8,000. The LogoVista program translates documents from English to Japanese and displays them in a new browser window. The program works around HTML, so the translated text approximates the original in terms of appearance and functionality. Like Korya Eiwa!, LogoVista E to J Internet comes with an English-to-Japanese dictionary (http://www.logovista.co.jp/).

Designed with the English-speaking user in mind, Dragon Writer, from WebForce, Inc., is an all-purpose Japanese functionality kit for English Windows with a quick and dirty E-J translation application. Although slightly more expensive than the other software mentioned ($197), Dragon Writer also includes an online Japanese-English/English-Japanese dictionary, TrueType fonts and a front-end-processor for displaying, entering, and printing Japanese with English applications, and a Word Center where the user can create customized vocabulary and kanji drills (Chinese and Korean versions are also available). It also comes with a bilingual manual (http://www.wforce.com).

It's important to understand that these programs can only provide "quick and dirty" translations. If you are expecting good translations, you're going to have to spend a lot of money or wait another decade or so. Besides, a novice buying an expensive translation program is much like a beginning skier who buys the latest racing gear. What's the point of buying expensive gear when you can only snowplow down the bunny slope? By learning how to use inexpensive programs first, you will become a better consumer. When the time comes to buy a more sophisticated translation system, you will have a better understanding of how such systems work and why they cost significantly more than ¥12,000.

At present, much of the development in terms of translation software is for the benefit of Japanese users. In time, companies will release inexpensive Japanese-to-English translation programs. I would recommend against using such programs until you've learned how to read Japanese with the help of an online dictionary. Cognitively, with a dictionary program you are still thinking and working in Japanese. The same goes for English-to-Japanese translation programs. When the final output is in English, you cease to think in Japanese, and the educational benefit becomes negligible.

Erik Kassebaum *is an anthropologist and WWW developer who lives in Northern California (http://rpnet.net/~erikkass/).*

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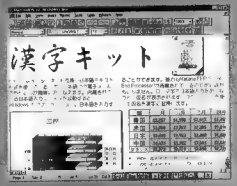

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A Japanese POW's Story

From the book

reviewed by Ginny Skord Waters

TAKEN CAPTIVE: A JAPANESE POW'S STORY, by Ooka Shohei, translated by Wayne Lammers. John Wiley & Sons, 1996. 330 pages, $27.95 (hardcover)

The Pacific War constituted the defining experience for a generation of Japanese writers, the expansionist juggernaut of the military machine indelibly affecting both personal and professional lives. Some, like Ōoka Shōhei, were pressed into service as soldiers sworn to carry out the Imperial will. Others, like Mishima Yukio, managed to evade service only to suffer a lifetime of guilt; still others, like the young Ōe Kenzaburō, suckled on the propaganda of militarism, were shattered by the reedy, all-too-human tones of the Emperor's announcement of surrender. Long years of deprivation and indoctrination followed by upheaval and occupation so stained the national consciousness that the literature spawned by those who had endured it inevitably reflects its hues. This was reality, and writers were forced to confront it with all the intellectual and emotional tools at their disposal.

Like many of the intelligentsia of his generation, literary critic Ōoka Shōhei tried to ride out the war as a clerk in the munitions industry. In 1944, however, at the age of 35, he was conscripted and shipped off to the Philippines as a buck private, where months of fighting, starvation, and malarial fever were followed by incarceration in an American POW camp. Many readers will recall his disturbing novel, *Fires on the Plain* (Japanese title: *Nobi*), based in part on the former experience; *Taken Captive* (*Furyoki*) is an equally compelling memoir of the latter.

Taken Captive is at once an intensely personal revelation as well as a powerful critique of Japanese militarism. The jacket art provides an adept visual metaphor for the metamorphosis Ōoka underwent in the army: in the family portrait on the back, he sits gazing serenely at the camera next to his graceful, strangely Western-looking wife and two chubby babies. On the front, we see him as a soldier in uniform, eyes averted as if in shame, a photographic reduction of the family portrait suspended near his heart. Indeed, the memoir itself reads like a chronicle of death and rebirth. For Ōoka, the army represented a death of the soul of which his near-fatal malaria was merely a physical symptom; interment offered recovery, redemption, and ultimately repatriation. The chronicle reproduces the slow rhythms of his idle days: the sights, sounds, tastes of POW camp life; the long stretches of time spent in contemplation and observation of minutiae.

Taken Captive is well served by the elegant, measured English translation, which nicely evokes the sepia tones and slightly old-world, careful prose of the original. With the narrator so narrowly confined, any outward action we might expect moves inward to explore instead the psyches of self and others. This is an intensely literary work, studded with references ranging from Buddhist classics to Malraux and reveries on everything from the nature of God to cultural standards of female beauty. The act of writing itself is both intellectual and emotional catharsis. Released from the physical demands of the army, Ōoka was free to operate almost wholly in the realm of words: not only did he become a camp interpreter, but he entertained fellow prisoners with his stories, plays, screenplays, and even erotica.

It is as an indictment of Japanese militarism that *Taken Captive* achieves its most stirring effects. Through Ōoka's keen, critical eye is revealed the "vanity masquerading as valor" that threw East Asia into protracted turmoil and very nearly destroyed its home nation. In the petty jealousy between groups of POWs, the selfish hoarding of food, the special privileges assumed by officers in the camp hierarchy, the arrogance of the Japanese camp commandant, we see a particular and dangerous flaw in the national character. Through militarism, the flaw turns cancerous. What one sows, one reaps: no surprise the vicious hatred of the Filipinos, who killed Japanese

• be pressed into service = 徴兵される *chōhei sareru* / 徴用される *chōyo sareru* • intelligentsia = 知識階級 *chishiki kaikyu* / インテリ *interi* • POW camp = 捕虜収容所 *horyo shūyojo* / 浮虜収容所 *furyo shuyojo* • memoir = 体験記 *taikenki* • catharsis = カタルシス *katarushisu* / （感情の）浄化 *(kanjō no) jōka* • hoarding = （食料などの）ひそかな蓄え／独り占め *(shokuryo nado no) hisoka na takuwae/hitori-jime*

ON THE BOOKSHELF

The Kenkyusha Romanized English-Japanese Japanese-English Learner's Pocket Dictionary, *ed. by Shigeru Takebayashi. Tokyo: Kenkyusha, 1996. 479 pages, ¥3,800 (paperback)*
Two dictionaries bound together (E-J first, J-E second), with entries selected based on relevance to daily life. Includes several handy appendices. Samples shown here are actual size.

snow *n.* yu'ki[1] 雪: Ten centimeters of snow covered the ground. (*Yuki ga jus-senchi tsumotta.*) 雪が10センチ積もった.
— *vi.* yu'ki ga furu 雪が降る 区: It snowed all night. (*Yuki ga hito-ban-juu futta.*) 雪がひと晩中降った.

yu'ki[1] ゆき(雪) *n.* snow: Yuki ga futte kita (雪が降ってきた) It *has begun to snow.*

The Book of Saké, *by Hiroshi Kondo. Tokyo: Kodansha International, 1996. 232 pages, $9.95 (paperback)*
An updated and revised edition of *Saké: A Drinker's Guide*, this book explains the history of saké ("rice wine"), how it is brewed, how to read saké labels, what to eat with saké (with recipes), and good saké-drinking spots in Japan.

All She Was Worth, *by Miyuki Miyabe, translated by Alfred Birnbaum. Tokyo: Kodansha International, 1996. 295 pages, $22 (hardcover)*
An award-winning mystery novel newly translated into English. A retired police inspector finds himself drawn to the case of a missing woman. It soon becomes clear that she was not who she claimed to be and that she had essentially changed identities by cleverly manipulating Japan's record-keeping systems. But who was she, then, and what had happened to the woman whose identity she has assumed?

Permitted and Prohibited Desires: Mothers, Comics, and Censorship, *by Anne Allison. Boulder, CO: Westview Press, 1996. 225 pages, $27.50 (hardcover)*
An academic look at issues of pornography, erotica, gender relationships, and censorship as portrayed in Japan's manga, anime, and other pop-culture outlets. (A paperback edition is forthcoming.)

Samurai from Outer Space: Understanding Japanese Animation, *by Antonia Levi. Chicago: Open Court Publishing, 1996. 169 pages, $18.95 (paperback)*
An evangelistic explanation of the deeper meaning behind the Japanese anime films beloved by American *otaku* (fanatic fans). Levi points out the ways that anime reflect particular aspects of Japanese philosophy, culture, and religion. Chapter titles include "Disney in a Kimono"; "Androids, Cyborgs, and Other Mecha"; "Other Gods, Other Demons"; "Outrageous Women"; and "Death and Other Bad Stuff."

stragglers rather than turn them over to American authorities. In this light, the generosity of their American captors is all the more surprising. As POWs, the Japanese were well fed (table scraps alone filling two large drums a day), adequately clothed, courteously and fairly treated, and even compensated for their manual labor by their captors, inspiring one wag's poem:

> How magnificent
> The generous benevolence
> Of the United States
> Not once in all our lives
> Have we ever been so fat.

In fact, Ōoka reports a certain amount of guilt that these soldiers lived far better than their starving, fire-bombed civilian compatriots at home. The only sign of latent American hostility toward their Japanese captives came in the form of incredulous questions about the infamous Bataan death march, the staggering death rates of which shocked the world and earned the Japanese a reputation for inhuman barbarity.

One of the more corrosive effects of militarism is shame at having been taken captive. While a good half of the POWs had voluntarily surrendered, few would admit to the act, hiding behind the frequently offered excuse, "the Yanks wouldn't kill me, so what could I do?" Most POWs, afraid lest news of their capture make its way home, went by assumed surnames such as Tanaka or Suzuki; by mutual consent, each pretended to believe the other's fabricated account of capture. Such self-deception reached psychotic proportions in the man who fabricated his own diary to make it seem as if he had surrendered only after the end of the war.

As the narrative progresses, the prison camp becomes a microcosm of the changes to later befall occupied Japan. With reorganization comes a reduction in the role and numbers of Japanese military staffers and the installation of democratic self-governance. Such a process is not without fallout: released from authoritarianism, prisoners expressed their newfound sense of freedom by throwing cigarette butts on the ground, indolence, and petty thievery. Ordered by prison authorities to surrender their ill-gotten booty so that it could be sent as relief supplies to Japan, these valiant ex-soldiers chose instead to burn the lot. Having been restored to health and lulled by the slow rhythms of months of POW life, "timid and wary and profoundly befuddled among themselves," the final ordeal of these exiles was their return home to forge a new Japan, their (luckier?) fallen comrades enshrined in patriotic sanctity.

Ginny Skord Waters *is associate professor of Asian Studies at Manhattanville College.*

• table scraps = 残飯 *zanpan* • wag = おどけ者 *odoke-mono* / ひょうきん者 *hyōkin-mono* • assumed surname = 偽名 *gimei* • booty = 盗品 *tōhin*

COOKING CORNER

Osechi Ryōri

New Year's dishes are more than mere food—they're a mouthful of symbolism.

From The Essentials of Japanese Cooking *(Kodansha International)*

New Year has never been the same since the advent of the convenience-store/fast-food culture in Japan. No longer is there a total economic and commercial shutdown like there used to be. Even so, old customs die hard; most people still like to lay in sufficient quantities of comestibles to see them through at least the first three days of the year. So as the end of December draws near, last-minute food shopping at produce markets, fishmongers, dried-goods stores, and saké shops—reaches fever-pitch proportions.

The object of this frenzied activity is the seasonal cuisine known as *osechi ryōri* (おせち料理). Unlike Christmas or Thanksgiving observances in the West, the Japanese New Year is not considered an excuse for prodigious feasting, despite the elaborate foods on display. Tradition holds that no cooking should be done over the holidays, so *osechi* dishes must be prepared ahead of time. Marinated, preserved, or otherwise cooked in ways that will keep them through the entire three days, they tend to be oversalted and liberally sweetened—but what they lack in volume and gourmet appeal, they more than make up for in variety and exquisite presentation.

A typical New Year meal may feature as many as 30 different foods, some of them requiring several days' preparation. Little wonder then that many households these days prefer to buy ready-cooked *osechi ryōri* meals from outside caterers rather than devoting long hours to preparing everything. While there are no hard and fast rules, the food is usually served in square, flat, multitiered lacquerware boxes known as *jūbako* (重箱). At mealtimes, or whenever visitors drop by to pay their respects, these boxes are brought out and everyone picks out a few of the delicacies that catch their fancy.

Not surprisingly, in a country where so much behavior, both public and private, is formal and ritualized, almost every food served over the festive period is imbued with special, auspicious significance. Thus, in the final hours of the old year, most people eat bowls of steaming hot *toshikoshi* (年越し, "year-end") soba noodles. From a practical stance, this is exactly the right kind of hearty fare to provide the nourishment and warmth needed to stay awake all night—first to listen to the 108 chimes of the temple bells at midnight and then to greet the first dawn of the year. Meanwhile, on the symbolic level, the very shape of the noodles is seen as signifying long life and health in the months ahead.

When families gather on the first morning of the year, before eating anything it is customary for them to drink a toast of *toso*, a sweet, aromatic liqueur reminiscent of mulled wine. This is produced by steeping various herbs and spices in saké or *mirin* (a traditional drink now often referred to merely as "cooking saké"). The use of spices such as cinnamon bark, *sansho* pepper, and medicinal roots derived originally from Chinese herbal medicine, and *toso* is credited with warding off illness throughout the year to come.

The exact composition of the New Year meal varies from household to household, depending on individual taste and regional custom. But one dish common throughout the land is *zōni*, a soup made with vegetables and usually meat (fish or chicken), and always including a piece of *mochi* (餅). These cakes of pounded glutinous rice may not look glamorous, but they are believed to signify great good fortune and prosperity, since the word is also a homonym for *mochi* (持ち, "hold/possess") for example, in the word *kane-mochi* (金持ち, "wealthy").

Likewise, other *osechi ryōri* dishes arrive fully loaded with symbolism. *Konbu-maki* (rolls of cooked kelp) are served because another word for the seaweed is *kobu*, which can be taken as an abbreviation for *yorukobu* ("rejoice"). *Tai* ("snapper") is also short for *omedetai* ("congratulations"); *Ise-ebi* ("Ise lobsters") signify long life, because their bent backs resemble those of elderly people; carp represent energy and determination; *kazunoko* ("herring roe") is a prayer for a large family; black beans signify robust health; *daikon* ("white radish") stands for happiness; the character for *kuri* (栗, "chestnuts") implies mastering your goal in life; and the *kamaboko* (fish-paste cakes) are colored red and white, the most auspicious colors of all.

Kinton (small dumplings made of mashed sweet potato) are associated with wealth—not just because of their golden color but because they are formed into little "twists" resembling the cloth purses worn in pre-modern times. This is one of the most popular New Year delicacies, especially with children, and also one that is easy to make at other times of year. Japanese *satsuma-imo* ("sweet potatoes") are best for this recipe, because the golden-yellow flesh contained inside their reddish skins cooks to a good, firm texture. The orange color of American sweet potatoes works equally well, but they should not be cooked too moist or the *kinton* will not hold together properly.

Robbie Swinnerton *is the food editor of* Tokyo Journal.

Kuri Kinton • 栗きんとん

(Sweet Potato and Chestnut "Dumplings")

Ingredients (makes 8 portions)

400g *satsuma-imo* (sweet potato) cut into slices about 1 inch thick
3 Tbsp. sugar (to taste)
1 Tbsp. sweet white miso (Kyoto *shiro-miso*)
8 large chestnuts, precooked and sweetened
1 Tbsp. *matcha* (green tea powder)
1 drop vanilla essence (optional)

Preparation

1. Wash the sweet potato and cut into 5-cm (½-inch) slices; place in steamer and steam until soft.
2. While the sweet potato is still hot, remove the outer peel and discard. If the peel does not come off easily, cook for a bit longer.
3. Mash the sweet potato thoroughly using a food processor (or fork) until it is smooth. Add sugar and white miso, mix again to make a smooth purée (add a little water if the mix is too dry); then divide this mixture into two portions of approximately one-third/two-thirds.
4. To the larger portion, add 1 drop of vanilla essence and stir in well (note: this step is optional).
5. To the smaller portion, add *matcha* powder and blend in until the purée turns a uniform green color.
6. Divide both the vanilla mix and the green-tea mix into 8 portions each.
7. Take a thin muslin kitchen cloth (dampened and well wrung out). Place one portion of the green-tea mix in the center of the cloth and put one chestnut on top of it; take one portion of the vanilla mixture and fashion it so it envelops the chestnut.
8. Wrap up in the cloth and twist firmly. When you remove it, the *kinton* "dumplings" should be smoothly rounded and green underneath, while their upper two-thirds should be yellow and somewhat spiral-shaped.
9. Repeat this process for the remaining portions to form a total of 8 *kinton* "dumplings."

Notes:

- Specialty Japanese food stores often carry cans or jars of precooked, sweetened chestnuts known as *kuri kanroni*. If unavailable, prepare the chestnuts yourself by peeling, boiling, and then cooking down in a sugar syrup.
- Instead of chestnuts, you can substitute nuts or pieces of dried fruit (raisins, prunes, apricots, etc.) that have been soaked and softened in water or brandy. A small amount of other liqueurs can also be added, such as Cointreau or Calvados.
- Non-traditionalists and those without a sweet tooth might prefer to omit the sugar (and vanilla) from the recipe altogether.

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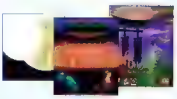

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KANJI OF THE MONTH

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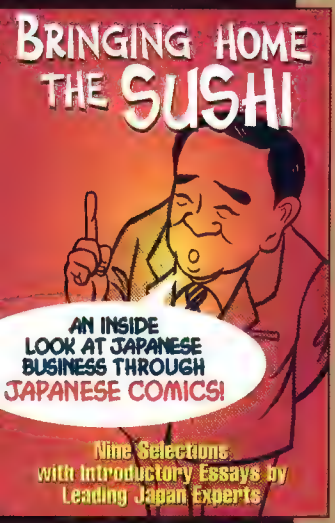
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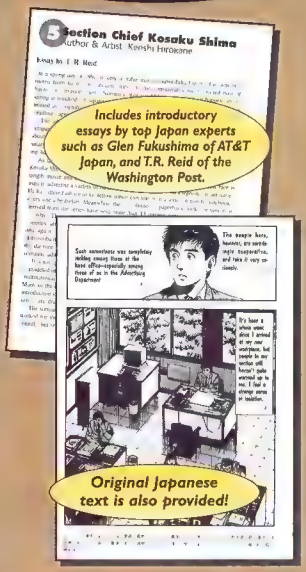
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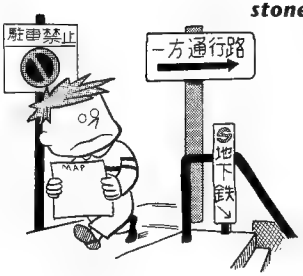

Lost in Osaka
stones wandering without eyes;
more kanji study

漢字読めず
Kanji yomezu
ウロウロ大阪
uro-uro Ōsaka
目なし碁石
me nashi ishi

by David A. Silver, Morris, CT

- *yomezu* is equivalent to *yomenakute*, a negative *-te* form of *yomeru* ("can read").
- *uro-uro* gives the effect of wandering around in confusion; the verb form is *uro-uro suru*.
- *me nashi ishi* (碁石 is normally pronounced *go-ishi*) refers the stones in the game of Igo (Go). When a group of stones in play are trapped and have no "liberties," they're said to have no "eyes." Subsequent play usually brings them out to the center of the board where sometimes they are referred to as "wandering without eyes," just as someone who can't read much kanji might wander about Osaka.

肝心な
Kanjin na
こと追伸に
koto tsuishin ni
書く手紙
kaku tegami

The critical news
held back until the postscript
of the long letter.

by 鷹の爪 (*Taka no Tsume*, "Hawk Talons"), Kanagawa, Japan

- *kanjin na* is a modifying noun meaning "important/essential/main."
- *tsuishin* is the equivalent of "P.S." at the end of a letter.
- *kanjin na koto o tsuishin ni kaku* is a complete sentence ("[The writer] writes the critical news in the postscript") modifying *tegami* ("letter"), so the full meaning becomes "the letter that is written with the critical news in the postscript."

Christmas is over
Too much food, presents,
and cheer
Let's go to the mall.

クリスマス
Kurisumasu
終わった今度は
owatta kondo wa
バーゲンだ
bāgen da.

by 静かな詩人 (*Shizuka na Shijin*, "The Quiet Poet"), USA

- *owatta* is the abrupt past form of *owaru* ("[something] finishes/ends").
- *kondo* is literally "this time/occasion," often meaning "now" or "next."
- *bāgen* is from the English word "bargain," and in Japanese usually refers to *bāgen sēru* ("bargain sale" → "sale"). We realize this differs from the English poem, but *bāgen* is the closest we could come to "let's go to the mall," while at the same time letting Japanese readers know that the post-Christmas season at the malls in the US is a time for sales.

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Comics for the Career Woman

As Japanese women establish a more prominent presence in the work force, a new genre of manga has emerged—chronicling the life of the "Career Woman."

by T.R. Reid

© Saimon Fumi / *O-shigoto Desu!*, Shogakukan

*Nojima Kotori (from the manga serial "*O-shigoto Desu!*") announces that she wants nothing to do with marriage and children: "I only want to work!"*

One of the favorite stereotypes among Western reporters covering Japan is the familiar old story of the "filthy and violent adult comic books." Every few years some correspondent cranks out a piece suggesting—as the *New York Times* did in a recent page-one story—that Japanese men are obsessed with sex, that Japanese women's main role in society is to submit to male domination, and that this is all set forth clearly in Japan's popular manga.

There are, of course, filthy and violent manga in Japan. (To my chagrin, one of them bears the katakana version of my own name: リード). But these magazines represent mere droplets here and there in the vast manga sea. The American reports focusing only on porno manga are about as accurate as a Japanese news story I saw recently describing Larry Flint's *Hustler* as a "representative American news magazine."

© Saimon Fumi / *O-shigoto Desu!*, Shogakukan

*The "*O-shigoto Desu!*" crew with all the trappings of a modern office.*

To focus on the manga that treat women as mere sex objects, moreover, is to miss one of the most important social phenomena to hit Japanese society in the '90s: the rapid growth of a new class of career-track business women. Millions of Japanese women are graduating from colleges and setting out to take long-term jobs in big or small companies. Although they are, in essence, a female version of the salaryman, they are never called "salarywomen." Rather, the approved term for this new breed of female is *kyaria ūman* (キャリアウーマン)—that is, "career woman."

Naturally, the popular forms of entertainment are reflecting this trend. In the TV "trendy-dramas"—weekly serials that appeal to young professionals—such popular stars as Yamaguchi Tomoko, Koizumi Kyōko, and Ishida Hikari are now routinely cast as corporate section chiefs, restaurant managers, copywriters, lawyers, etc. Trendy manga have taken up the cause as well.

• cranks out = 機械的に作り出す *kikai-teki ni tsukuridasu* / 機械的に執筆する *kikai-teki ni shuppitsu suru* • filthy = 卑猥な *hiwai na* / 下品な *gehin na*

© Shu and Yumeno / *Kono Hito ni Kakero*, Kodansha

On a visit to a client, super-banker Harashima Hiromi introduces her companion: "I've brought the mastermind behind the coup d'état."

Japan's famous uniformed Office Ladies, or OLs, have long been featured in business manga—as in the comic strip *OL Shinkaron*, familiar to *Mangajin* readers. There are also manga dealing with female secretaries. The best of the lot, to me, is *"Jūyaku Hisho Rina"* (重役秘書リナ), or "Rina—the Director's Private Secretary," written by Imano Izumi. In this series, Narita Rina, secretary to a senior director at the Marunouchi Bank, takes it on herself to solve various business crises confronting her boss. Rina's strategies are invariably ingenious and successful, but she always sees to it that her boss gets the credit.

© Shū and Yumeno / *Kono Hito ni Kakero*, Kodansha

The back cover of a book collection of "Kono Hito ni Kakero" stories spells out Harashima's mission—in English.

In the career-women manga, in contrast, the woman is often the boss. A good example is the popular *"O-shigoto Desu!"* (お仕事です!), by the famous manga artist Saimon Fumi. This series, which bears the English subtitle "Women's Company," covers the travails and triumphs of three women who have left their jobs to start a business of their own. Their company, called Little Bird, consists of a retail kitchen-goods outlet and a related restaurant-supply firm.

Over time, the women run into various business crises and opportunities; they also meet their share of sexism. In one recent episode, a man who is making a disturbance in the store is approached by the heroine, Nojima Kotori, who asks him to leave. "Oh yeah? And who might you be?" the man replies. "I'm the *shachō* (president of the company) here," Nojima says calmly. "*Shachō*?" the man spits out. "Aren't you a little girlish to be a *shachō*?"

Other career-woman heroines work for bigger companies. *Mangajin* readers are familiar with Harashima Hiromi, the quietly aggressive and ambitious bank executive who is the central character of the series *"Kono Hito ni Kakero"* (この女に賭けろ), or "Bet on This Woman," by Shū Ryōka and Yumeno Kazuko. (An excerpt from this story ran in *Mangajin* issues No. 47-55.)

Hiromi, too, faced sex discrimination early in her career at Yotsuba Bank, but recently the tales in *"Kono Hito"* have focused more on her often daring exploits on behalf of the bank and its customers. In the early days of the series, we were worried that Hiromi might lose her job because of animosity from some male officials at the bank. Nowadays, Hiromi is secure in her work—but she is already worrying about a potential "glass ceiling" that could impede her progress to the top ranks of the bank.

• ingenious = 巧妙な *kōmyō na* / 独創的な *dokusō-teki na* • kitchen-goods outlet = 台所用品店 *daidokoro yōhin-ten* • glass ceiling = ガラスの天井 *garasu no tenjō* / 職場での少数派（特に女性）の昇進の行き止まり *shokuba de no shōsū-ha (toku ni josei) no shōshin no ikidomari*

For my money, though, the master of the career-woman manga is Oze Akira, the creator of two popular women-in-business series that manage to be informative, provocative, and heart-warming.

In the 1980s, Oze gave us *"Natsuko no Sake"* (夏子の酒, "Natsuko's Saké"). This long-running narrative concerned the bright daughter of a saké-brewing family in rural Niigata prefecture. Determined to escape from the sticks when she finished school, Natsuko landed a dream job—as a copywriter in a big Tokyo ad agency (a place that looks a lot like Dentsu, Japan's top advertising firm).

In one of her first assignments, Natsuko is asked to write an ad pushing the products of a giant saké factory in Kobe. The job gives her severe guilt pangs—because she knows saké well, she is aware that her client's product is actually rotgut. In short order, Natsuko quits the ad biz, heads home to Niigata, takes over the family business, and makes it more successful than it has ever been.

I used to love the tale of Natsuko when it was running in *Comic Morning* magazine. For some reason, though, I had trouble getting my friends interested in it; they seemed to think there was too much inside lore about how to brew great saké. This problem ended, though, in 1993, when the TBS network (that's Tokyo Broadcasting, not Turner) made a serialized drama of the story, with the gorgeous Wakui Emi in the title role. Since almost everybody in Japan loves Emi-chan, the whole country turned into fans of *"Natsuko no Sake."*

But by then it was too late. Oze had finished the comic version of "*Natsuko*." He had another series up his sleeve—one that most people agree is even better: *"Minori Densetsu"* (みのり伝説, "The Legend of Minori").

Suginae Minori is a 28-year-old journalist who suddenly becomes, through a blend of desire and necessity, a freelance writer (this term is shortened in Japanese to フリーライター, *furii raitā*). She has countless adventures, meeting sometimes with triumph and sometimes with setbacks, both journalistic and financial. Meanwhile, she has various boyfriends—none terribly serious—and is constantly fending off the approaches of her mother and grandmother, who think Minori had darned well better get married before she turns 30.

The following excerpt comes from the very first chapter of her long-running "legend." Readers may be pleased to know that, in later episodes, Minori rebounds from her somewhat shaky start here and builds a solid career contributing to major magazines. Her specialty seems to be stories along the lines of "Tokyo's Top 20 . . ."—e.g., the best curry restaurants, the best bottled waters, etc. Oze has fun with these tales, because the "Top 20" type of story in fact appears all the time in the real-life trendy magazines of Tokyo and Osaka.

Socially, things are going great for Minori these days. She recently turned down a marriage proposal from a decent but unexciting guy. The latest episodes of the "legend," as of the end of 1996, have Minori being courted by a famous rock star who has fallen hard for her decency and down-to-earth manner.

© Oze Akira / *Minori Densetsu* Shogakukan

The title character of "Minori Densetsu," *a freelance writer, finishes an assignment in her home office.*

"Minori Densetsu" can stand on its own as an entertaining glimpse into one woman's life. But at the same time, it is a representative sample of the most important new manga genre of the '90s so far: the career-woman manga.

(*"O-shigoto Desu!"* currently appears in the manga magazine *Big Comic Spirits*; *"Kono Hito ni Kakero"* in *Shūkan Morning*; and *"Minori Densetsu"* in *Big Comic Original*.)

T.R. Reid *is a correspondent for the* Washington Post. *He is currently on leave from the paper, writing a book about Confucian values and making a series of documentary films on Japan for the (American) TBS network.*

• the sticks = 片田舎 *kata-inaka* • rotgut = 下等酒 *katōshu* / 質の悪い酒 *shitsu no warui sake* • fend off = かわす *kawasu* • down-to-earth = 足が地についている *ashi ga chi ni tsuite iru*

© Oze Akira. All rights reserved First published in Japan in 1995 by Shogakukan, Tokyo. English translation rights arranged through Shogakukan.

1 **Narration**: 三月　前に　腰の抜ける　ような　思い　で　別れた
Mitsuki -mae ni koshi no nukeru yō na omoi de wakareta
3 months ago become paralyzed type thoughts/feelings with parted
男　の　話　は、おいおいするとして、
otoko no hanashi wa, oi-oi suru to shite,
man about story as for by and by will do/tell
As for the tale of the man I broke up with three months ago feeling utterly debilitated, I will get to it by and by, but . . .
The story of the man with whom I went through a devastating break-up three months ago, I will relate in due course, but . . . (PL2)

Sound FX: カッ カッ カッ
Ka! ka! ka!
Click click click (clicking of heels on floor)

- *mitsuki* = *sankagetsu* = "3 months"; *mae ni* after a time span means "[that much time] ago."
- *koshi* refers to the rear midsection of a person's body, roughly from a little above the waist down through the hips; in many expressions it represents the main support and locus of strength of the body (and, metaphorically, of other objects), similar to "backbone/spine" in English. *Nukeru* literally means "comes out/slips out," so *koshi ga nukeru* (here, *no* replaces *ga* because it's in a modifying clause) essentially refers to a loss of the body's main support and strength, like being suddenly without a backbone. It can describe becoming physically unable to stand or going into a state of emotional paralysis/debilitation due to shock, extreme stress, grief, terror, etc.
- *yō na* ("type/kind of") makes *koshi no nukeru* ("[I] become paralyzed") into a modifier for *omoi* ("thoughts/feelings"): "paralyzing-type feelings."
- *wakareta* is the plain/abrupt past form of *wakareru* ("part/separate/break up [with]").
- *mitsuki-mae ni koshi no nukeru yō na omoi de wakareta* is a complete thought/sentence ("3 months ago [I] broke up with [him] with paralyzing-type feelings") modifying *otoko* ("man").
- ～ *otoko no hanashi* = "the story of the man with whom [I did the action]."
- *to shite* is the *-te* form of the expression *to suru*, which often implies "make it ～/make it that ～" in the sense of making a choice/selection/decision—the decision here being that she will defer giving an account of her former boyfriend until later. The sentence continues through the next 2 frames.

2 **Narration**: とにかく、今日、　六月二十日、
tonikaku, kyō, rokugatsu hatsuka, . . .
at any rate today June 20th
[see next frame]

Sound FX: カッ カッ
Ka! ka!
Click click (clicking of heels on floor)

Interview with Muramatsu Masumi

(continued from page 14)

religious jokes and ethnic jokes are best avoided initially. But after the ice is broken, after some beer or saké and after you become friends, then do share some of your favorites—parochial jokes, ethnic jokes, and occupational jokes. And ah, yes, lawyer jokes and doctor jokes. The Japanese understand these fairly readily. If you are an American lawyer, by all means offer one of your humorous lawyer jokes and the Japanese will be impressed. We'll think you're great because you can laugh at yourself.

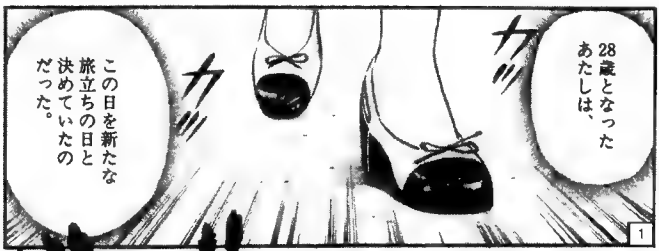
S: *One last question. Decades ago R.H. Blyth wrote a wonderful book titled* Oriental Humor, *which had a section on Japan. Today there's a critical need for a new book on Japan. Do you have any plans to write one?*

M: I've been saving essays I've written in English, and I'm beginning to transcribe many of my lectures, so I hope to be able to condense them into a book on Japanese humor. Or is Japanese humor really an oxymoron? Ahh, how I love that big word, "oxymoron."

S: *Do you think the word might be in the title?*

M: Well, why not? Perhaps I'll deliberately misspell it with an "I" instead of an "r."

***Frederik L. Schodt**'s most recent book,* Dreamland Japan: Writings on Modern Manga, *is described on this website: http://www.stonebridge.com/dreamland.html .*


28歳となったあたしは、
この日を新たな旅立ちの日と決めていたのだった。
1

3

ん?
2

そーかそーか、……とうとうみつけたか、みのりくんも!
そろそろギリギリの線だもんなァ。
おれも日々心配はしてたんだ!!
な…なんですか、ギリギリって。
5

ハナ血出ちゃった。
てぃっしゅ、ない?
4

1 **Narration**: 28歳 となったあたし は、この 日 を 新たな 旅立ち の 日 と 決めていた のだった。
Nijūhassai to natta atashi wa, kono hi o arata na tabidachi no hi to kimete ita no datta.
28 yrs. of age to became I/me as for this day (obj.) new/fresh departure of day (quote) had decided (explan.)
I who became age 28 had decided that this would be the day of a new departure.
at any rate, I had decided that today, June 20th, the day I turned 28, would be the day of a new departure for me. (PL2)

Sound FX: カッ カッ
Ka! ka!
Click click (clicking of heels on floor)

- *-sai* is the counter suffix for years of age.
- *natta* is the plain/abrupt past form of *naru* ("become") and *to* marks the result, so *nijūhassai to natta* = "became 28," which modifies *atashi* (a variation of *watashi*, "I/me," used by female speakers) → "I who became 28."
- *kimete ita* is the past form of *kimete iru* ("has/have decided"), from *kimeru* ("decide"); *o* marks *kono hi* ("this day") as the object of her decision—what she is deciding about—and *to* marks *arata na tabidachi no hi* ("a day of new departure") as the specific content/nature of the decision—what she has decided *kono hi* is.
- *no datta* is the past form of the explanatory *no da*.

2 **Editor**: ん?
N?
"Hunh?" (PL2)

3 **Sound FX**: バン!!
Ban!!
Bam (effect of slamming envelope down on desk)

Envelope: 辞表
Jihyō
Letter of Resignation

4 **Editor**: てへっ
Tehe!
(self-pitying, embarrassed laugh)
ハナ血 出ちゃった。ティッシュ ない?
Hanaji dechatta. Tisshu nai?
nosebleed came out-(regret) tissue not have?
"My nose is bleeding. Got a tissue?" (PL2)

- *dechatta* is a contraction of *dete shimatta*, the *-te* form of *deru* ("come/go out") and the past form of *shimau*, which after the *-te* form of a verb implies the action is/was regrettable/undesirable. *Hanaji ga deru* as a phrase means "get a bloody nose" or "one's nose bleeds."
- *tisshu* is from the English word "tissue."

5 **Editor**: そー か、そー か、とうとう みつけた か、みのりくん も!
Sō ka, sō ka, tōtō mitsuketa ka, Minori-kun mo!
that way (?) that way (?) finally found (?) (name-fam.) also
"Is that right, is that right? You finally found one, too!" (PL2)

Editor: そろそろ ギリギリ の 線 だ もん なァ。
Sorosoro giri-giri no sen da mon nā.
by and by/soon barely within limit of line/position is because/so (colloq.)
おれ も 日々 心配 は してた んだ!!
Ore mo hibi shinpai wa shite-ta n da!!
I also everyday worry/anxiety as for was doing/having (explan.)
"You were soon coming to the position of being at the limit, so I, too, worried about it every day."
"You were coming right down to the wire; not a day went by that it didn't weigh on my mind." (PL2)

Minori: な、 なんです か、 ギリギリ って?
Na- nan desu ka, girigiri tte?
(stammer) what is (?) barely within limit (quote)
"Wh- what do you mean—'right down to the wire?'" (PL3)

- そーか is an alternate spelling for そうか ("is that so?/is that right?"); many manga artists like to use katakana long marks instead of adding hiragana for long vowels.
- *mitsuketa* is the plain/abrupt past form of *mitsukeru* ("find/discover").
- *-kun*, a more familiar equivalent of *-san* ("Mr./Ms."), is used mainly with male peers or subordinates, but in a corporate setting superiors use it with subordinates of both sexes.
- *giri-giri* implies being just barely within a limit; and *sen* (lit., "line") can refer to a "position/level/track": *giri-giri no sen* = "barely within the limit/right up against the limit."
- *mon* is a contraction of *mono*, which after *da/desu* means "because it's ～"; ～ *da mon na* = "because it's ～, isn't it/right?" and elongating the *na* gives it a bit of a contemplative/reflecting feeling.
- *shinpai* is a noun for "worry/concern/anxiety," and *shinpai suru* is its verb form "worry/fret"; *shinpai shite-ta* is a contraction of *shinpai shite ita* ("was worried/anxious"), past form of *shinpai shite iru* ("am worried/anxious"); inserting *wa* adds emphasis.
- *tte* here is a colloquial equivalent of the quotative phrase *to iu no wa* ("as for what you refer to as ～").

で…
式はいつ？
TOILET
そんなんじゃありません！
女が会社を辞めるのは結婚以外に考えられないんですか、デスクは…！
1
…他になにかあるのか？
……
2
あ…まさか、ひょっとしてあの晩のこと？
あ…ありゃ酔ったいきおいで、その…たまたまホテル街だったから…
セクハラとかじゃなくて…
3
あ…のですねえ……
ちがうの……？
4
わかった！あれか。
パチッ
ふた月分の給料未払いの件か！
5
銀行いってみろよ、とっくにまとめて振り込んだって社長言ってたぜ…
6

1 **Editor**: で、 式 は いつ?
De, shiki wa itsu?
so ceremony as for when
"So when's the ceremony?" (PL2)

Minori: そんなん じゃありません!! 女 が 会社 を 辞める の は 結婚 以外に
Sonnan ja arimasen!! Onna ga kaisha o yameru no wa kekkon igai ni
that kind of thing is not woman (subj.) co./job (obj.) quit purpose as for marriage other than
考えられない んですか、 デスク は?
kangaerarenai n desu ka, desuku wa?
can't think/imagine (explan.-?) man. editor/you as for
"That's not it at all! Is marriage the only reason you can think of for a woman to quit her job?" (PL3)

- *sonnan* = *sonna no* = "a thing like that/that kind of thing," and *ja arimasen* is the PL3 equivalent of *ja nai* ("is not"); *sonnan ja arimasen* = "it's nothing like that/it's not that at all/that's not it at all."
- *no* is a nominalizer that makes the complete thought/sentence *onna ga kaisha o yameru* ("a woman quits her company/job") act as a single noun, and *wa* marks that noun as the topic (in this case a secondary topic, after *desuku*).
- *kangaerarenai* is the negative form of *kangaereru* ("can think"), potential form of *kangaeru* ("think").
- *desuku* is from the English "desk"; *desuku* is used in Japanese newspaper and magazine publishing as a word for "managing editor."

2 **Editor**: 他に なにか ある のか?
Hoka ni nanika aru no ka?
other something exists (explan.-?)
"Is there something else?" (PL2)

3 **Editor**: あ、 まさか、ひょっとして あの 晩 の こと?
A, masaka, hyotto shite ano ban no koto?
(interj.) surely not could it be that night of thing
"Oh, surely it's not . . . this isn't perchance about that one night, is it?" (PL2)

あ、 ありゃ 酔った いきおい で、その、たまたま ホテル街 だった から . . .
A- arya yotta ikioi de, sono, tama-tama hoteru-gai datta kara . . .
(stammer) as for that got drunk impetus/impulse by (interj.) by chance hotel district was because
"Th- that was just a drunken impulse, you know, because we happened to be in a hotel district . . ." (PL2)

セクハラ とか じゃなくて . . .
Sekuhara toka ja nakute . . .
sexual harassment or something was not-and
"It wasn't sexual harassment or anything . . ." (PL2)

- *masaka* emphasizes a statement of disbelief/incredulity. For this use, the sentence typically ends in a negative conjecture, *nai darō/deshō*, so that is the ending implied here: ～ *ja nai darō* = "surely it's not ～/surely it can't possibly be that ～."
- *hyotto shite* (or *hyotto suru to*) is used to introduce guesses/conjectures with the feeling of, "it just might possibly be that ～"; in a question it becomes "could it possibly be that ～?" He switches in the middle of his sentence from believing it couldn't be to wondering if maybe it could.
- *arya* is a contraction of *are wa* ("as for that").
- *yotta* is the past form of *you* ("become drunk"), modifying *ikioi* ("impetus/impulse") → "drunken impulse."
- *sekuhara* is shortened from *sekushuaru harasumento*, the full katakana rendering of "sexual harassment."

4 **Minori**: あ . . .の . . . です ねえ . . .
A- . . . -no . . . desu nē . . .
(interj.) is (colloq.)
"Look, let me explain something to you . . ." (PL3)

Editor: ちがう の?
Chigau no?
different (explan.)
"That's not it either?" (PL2)

- *ano nē* (or *ano desu nē* in PL3 speech) are used as warm-up phrases for cautioning or correcting someone when they seem to have jumped to the wrong conclusion: "now look/hold on a minute/slow down/I hate to say this, but . . ."
- *chigau* literally means "differs/is different," but often implies "is wrong/mistaken" → "that's not it."

5 **Sound FX**: パチッ
Pachi!
Snap! (sound of snapping fingers)

Editor: わかった! あれ か? ふた月分 の 給料 未払い の 件 か?
Wakatta! Are ka? Futatsuki-bun no kyūryō miharai no ken ka?
understood that (?) 2 months worth (=) salary unpaid of matter/case (?)
"I know! Is it that? Is it the matter of two months' worth of unpaid salary?"
"That must be it! It's because we fell two months behind on your salary, isn't it?" (PL2)

- *wakatta*, the plain/abrupt past form of *wakaru* ("come to know/understand"), is used idiomatically as an exclamation for "I know!/I've got it!/I've figured it out!"
- *futatsuki* = *nikagetsu* = "2 months," and *-bun* after a quantity means "enough for/equivalent to that much" or "that much worth."

(continued on next page)

ちがいます！
あたしは
フリーに
なりたい
だけです!!
ライターとして
独立したい
だけです!!
1
…さすがに
作家になる
とは言えな
かった。
2
…なんだ
そんなことか。
いいんじゃない
みのりくん、
今月いっぱいとは
いわず、明日
からでも。
3
は…？
なにせ不況
だもんね。
人員整理
できないもんかって、
よく社長
こぼしてたし…
4

(continued from previous page)

6 **Editor**: 銀行 いって見ろ よ。とっくに まとめて 振り込んだ って 社長 言ってた ぜ。
Ginkō itte miro yo. Tokku-ni matomete furikonda tte shachō itte-ta ze.
bank try going (emph.) long since combined together transferred (quote) co. pres. was saying (emph.)
"Try going to the bank. The boss was saying he'd long since transferred it all to your account." (PL2)

- *itte* is the *-te* form of *iku* ("go"), and *miro* is the abrupt command form of *miru* ("see/look at"); a form of *miru* after the *-te* form of a verb implies "try [doing the action] and see [what happens/what the situation is]."
- *matomete* is the *-te* form of *matomeru* ("put together/combine into one").
- *furikonda* is the past form of *furikomu* ("pay by bank transfer"); *matomete furikonda* = "combined and paid by bank transfer" → "paid the combined amount by bank transfer."
- *tte* is a colloquial equivalent of the quotative *to*.
- *itte-ta* is a contraction of *itte ita* ("was saying"), past of *itte iru*, from *iu* ("say").

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1 **Minori**: ちがいます! あたし は フリー に なりたい だけ です!!
Chigaimasu! Atashi wa furii ni naritai dake desu!!
is different I/me as for free/freelance to want to become only is
"No! That's not it either. I just want to go freelance!" (PL3)

Minori: ライター として 独立したい だけ です!!
Raitā to shite dokuritsu shitai dake desu!!
writer as want to stand alone/become independent only is
"I just want to strike out on my own as an independent writer!" (PL3)

- *furii* is shortened from *furiiransu*, the katakana rendering of "freelance."
- *naritai* is the "want to" form of *naru* ("become"); *naritai dake* = "just/only want to become."
- *raitā* here is the katakana rendering of the English word "writer."
- *dokuritsu shitai* is the "want to" form of *dokuritsu suru* ("become independent").

2 **Narration**: さすがに、 作家 に なる と は 言えなかった。
Sasuga ni, sakka ni naru to wa ienakatta.
as would expect author/novelist to will become (quote) as for could not say
Still, I couldn't bring myself to say I was going to become an author. (PL2)

- *sasuga ni* typically implies that the action fits what you would expect of the person under the circumstances; here she has unexpectedly turned decisive and boldly announced that she's striking out on her own, but it fits with her underlying timidity that she can't bring herself to publicly claim the goal of *sakka*.
- perhaps even more than the word "author" in English, *sakka* refers to a composer of literary work.

3 **Editor**: なんだ、そんな こと か。
Nan da, sonna koto ka.
what is that kind of thing (?)
"Oh, is that all?" (PL2)

Editor: いい ん じゃない、みのりくん。今月 いっぱい と は いわず、明日 から でも。
Ii n ja nai, Minori-kun. Kongetsu ippai to wa iwazu, ashita kara demo.
good/fine (explan.) is not (name-fam.) this month through end (quote) as for not say tomorrow from even
"It's fine, Minori, is it not? Instead of saying [you'll stay] through the end of this month, even from tomorrow [you can be independent]."
"That should be fine, Minori. Why wait until the end of the month? You can start tomorrow." (PL2)

- *nan da* (literally "what is it?") at the beginning of a sentence often expresses a feeling of let down. Here it gives the feeling of "Oh, that's all it is," overlapping with the meaning of *sonna koto ka* ("is it [only] that kind of thing?").
- *~ n ja nai* spoken with the intonation of a question is literally like "it's ~, is it not?" but idiomatically it is equivalent to "it's probably/surely ~" or "it should be ~."
- *ippai* after a time word referring to a day/week/month/year makes an expression for "through the end of [the specified day/week/month/year]."
- *iwazu* is equivalent to *iwanaide*, a negative *-te* form of *iu* ("say") → "instead of/rather than saying."

4 **Minori**: は?
Ha?
"Huh?" (PL3)

Editor: なにせ 不況 だ もん ね。 人員 整理 できないもん か って、 よく 社長 こぼしてた し。
Nanise fukyō da mon ne. Jin'in seiri dekinai mon ka tte, yoku shachō koboshite-ta shi.
after all recession is because (colloq.) personnel adjustment can't do thing (?) (quote) frequently co. pres. was grumbling (cause)
"After all, it's a recession. The boss has been grumbling a lot lately that he wished he could reduce staff." (PL2)

- *nanise* is a colloquial/dialect variation of *nanishiro*, which can take on a variety of meanings depending on its context: "at any rate/I mean/you know/after all."
- *jin'in seiri* ("personnel adjustment") essentially means "staff cuts/layoffs/downsizing."
- *dekinai* is the negative form of *dekiru* ("can do"), and *mon* is a contraction of *mono* ("thing"), so *dekinai mon ka* is literally "is it a thing that can't be done?" → "I wonder if it can't be done?" (implying "I wish it could be done/I wish I could do it").
- *yoku* is the adverb form of *ii/yoi* ("good/fine"), here meaning "often/frequently" rather than "well."
- *koboshite-ta* is a contraction of *koboshite ita* ("was complaining/grumbling"), from *kobosu* ("complain/grumble").
- *shi* marks the preceding as the cause/reason for something—here, the reason he thinks Minori can quit right away.

ま、がんばってよ。出張中の社長にはよく言っとく。
し…失礼します!!
1
お〜い、フリーライター。これ「退社」の退の字まちがってるぞ——っ!!
2
ケチでさえない会社だった。
発行部数三千部の洋酒業界誌をメインにかろうじて経営していた。
3
あたしはそこで四年もの間、こきつかわれたのだった。
安月給で企画からルポ、インタビュー記事まで、なんでもやらされてきたのだった。
4

1 **Editor**: ま、 がんばって よ。 出張 中 の 社長 に は よく 言っとく。
Ma, ganbatte yo. Shutchō -chū no shachō ni wa yoku ittoku.
(interj.) strive hard (emph.) business trip -midst who is co. pres. to as for well will tell/speak
"Well, good luck. I will speak well to the boss who is on a business trip."
"Well, good luck. I'll pass the word on to the boss when he gets back from his business trip." (PL2)

Minori: し、 失礼 します!
Shi- shitsurei shimasu!
(stammer) rudeness will do
"G- goodbye!" (PL3)

- *ma* (or *mā*) is a verbal "warm-up" word that often has no equivalent in English—though sometimes words like "well/I mean/you know" work as equivalents.
- *ganbatte* is the *-te* form of *ganbaru* ("be dogged/persistent/unflagging" in the face of a challenge). The *-te* form is often used as a cheer in athletic competitions, implying "strive hard/give it your all," and in much the same manner, the editor is offering Minori encouragement/wishing her good luck in her new challenge.
- the suffix *-chū* means "during/in the midst of," so *shutchō-chū* = "[in the midst of being] on a business trip."
- *ittoku* is a contraction of *itte oku* ("will go ahead and tell"), from *iu* ("say/tell").
- *shitsurei* is literally "rudeness/bad manners," and *shimasu* is the polite form of *suru* ("do"), so the expression essentially means "I will do/commit a rudeness." This is a polite way to take one's leave, like saying "excuse me," and in many formal/polite contexts it's the proper way to say "goodbye."

2 **Editor**: お〜い、 フリーライター。これ 「退社」 の 退 の 字 まちがってる ぞーっ!!
Ōi, furii raitā. Kore "taisha" no tai no ji machigatte-ru zō!
(interj.) freelance writer this *taisha* in *tai* for kanji is wrong (emph.)
"Hey, freelance writer! The kanji for *tai* in *taisha* is wrong." (PL2)

- *furii raitā* is shortened from *furiiransu raitā* (from the English "freelance writer").
- *taisha* is written with kanji meaning "withdraw" and "company" → "resign [from a company]."
- *machigatte-ru* is a contraction of *machigatte iru* ("is wrong/mistaken"), from *machigaeru* ("make a mistake/goof up").
- *zo* is a rough, masculine particle for emphasis.

3 **Narration**: ケチ で さえない 会社 だった。
Kechi de saenai kaisha datta.
worthless is/was-and depressing company was
It was a cheap, depressing company. (PL2)

発行部数 三千部 の 洋酒 業界 誌 を メイン に かろうじて 経営していた。
Hakkō-busū sanzenbu no yōshu gyōkai -shi o mein ni karōjite keiei shite ita.
circulation 3,000 count that is/has liquor industry magazine (obj.) main as barely was conducting business
With a liquor industry magazine having a total circulation of 3,000 as its mainstay, it was just barely managing to stay afloat. (PL2)

- when describing people, *kechi* is a noun referring to a lack of generosity, "stinginess/meanness," but in this case, it has more the meaning of "small/worthless/cheap."
- *saenai* is the negative form of *saeru* ("be clear/sharp/masterful/successful") → "be dull/depressing/ineffectual/unsuccessful."
- *hakkō* = "publication," and *busū* = "number of copies," so *hakkō-busū* refers to "number of copies published" → "total circulation." *-Bu* is a counter suffix for copies of a newspaper or magazine.
- *yōshu*, literally "Western/European liquor/wine," is a generic term for all kinds of alcoholic beverages introduced to Japan from the West, including wine and beer as well as distilled liquors like whiskey, brandy, vodka, gin, etc.
- *karōjite* = "barely/narrowly/with great difficulty."
- *keiei* is a noun referring to the ownership and management/running of a business, and *keiei shite ita* is the the past form of *keiei shite iru* ("is running a business"), from the verb *keiei suru* ("run a business"); *karōjite keiei shite iru* = "is barely running the business" → "is barely staying afloat."

4 **Narration**: あたし は そこ で 四年も の 間、 こきつかわれた のだった。
Atashi wa soko de yonen mo no aida, koki-tsukawareta no datta.
I/me as for there at a full 4 years of period was worked hard/exploited (explan.)
I worked like a slave there for a full four years. (PL2)

安月給 で 企画 から ルポ、インタビュー 記事 まで、 なんでも やらされてきた のだった。
Yasu-gekkyū de kikaku kara rupo, intabyū kiji made, nandemo yarasarete kita no datta.
low/cheap pay at planning from reporting interview articles as far as everything was made to do (explan.)
For next to nothing, I had done everything, from planning to reporting to interviews. (PL2)

- *mo* after a quantity implies that amount is a lot, so *yonen mo* = "all of 4 years/4 entire years"; *no* makes this a modifier for *aida* ("timespan/period") → "a period of 4 full years."
- *koki-tsukawareta* is the past form of *koki-tsukawareru*, which is the passive form of *koki-tsukau* ("drive/work [someone] hard").
- *rupo* is shortened from *ruporutāju*, the full Japanese rendering of the French *reportage* ("reporting/reportage").
- *yarasarete* is the *-te* form of *yarasareru* ("be made to do"), the causative passive form of *yaru* ("do"), and *kita* is the plain/abrupt past form of *kuru* ("come"); *kuru* after the *-te* form of a verb often implies movement toward the speaker -- here a movement in time from the past up to the present.

あの〜。
これ、ローン組めます？
もちろん！十回までOK！
お客さん目が高い。これ、今一番売れてる機種よ！
二十…いえ、三十回払いになりません？
は…？
お願いします!!
い…いや、しかし…
お願いします！あなただけが頼りです！
あなたのやさしいひと言が、歴史に残る女流作家を誕生させるかもしれないのよ!!
なけなしのお金で買ったワープロはあたしの覚悟のあらわれだった。

1 **Minori**: あの～、これ、ローン　組めます?
Anō, kore, rōn kumemasu?
(interj.) this loan can assemble/take out
"Excuse me, can a loan be taken out for this?"
"Excuse me, can I buy this on credit?" (PL3)

- *anō* is a hesitation word similar to "uhh/um." It's often used to get someone's attention, essentially like "Excuse me."
- *kumemasu* is the polite form of *kumeru*, which is the potential ("can/be able to") form of the verb *kumu* ("put together/assemble," or when speaking of a loan, "take out/draw up"). In this case, *kumemasu? = kumemasu ka?*

2 **Salesman**: もちろん! 十回　まで OK!　お客さん　目　が　高い。これ　が　今　一番　売れてる 機種　よ!
Mochiron! Jukkai made ōkē! Okyaku-san me ga takai. Kore ga ima ichiban urete-ru kishu yo!
of course ten times up to OK (hon.)-customer/you eye (subj.) is high this (subj.) now most is selling model (is-emph.)
"Of course! You can pay in up to ten installments. You have a discerning eye, Miss. This is the best-selling model right now!" (PL2)

- *-kai* is a counter for "times/occasions," and when speaking of loans it refers to the number of times payments will be made → "installments."
- *me ga takai* (lit., "eye is high") is an expression for "have discerning judgment/good taste."
- *urete-ru* is a contraction of *urete iru* ("is selling"), from *ureru* ("[something] sells"); *ima ichiban urete-ru* is a complete thought/sentence ("[it] is selling most now") modifying *kishu* ("model") → "it's the best-selling model right now."

3 **Minori**: 二十... いえ、三十回　払い　に　なりません?
Nijū... ie, sanjukkai -barai ni narimasen?
20 no 30-installment payments to won't it become
"Can't you make it 20 . . . no, 30 installments?" (PL3)

Salesman: は?
Ha?
"Huh?" (PL3)

- *-barai* is from *harai* (*h* changes to *b* for euphony), a noun form of *harau* ("pay"); a number plus *-kai-barai* is the term for stating how many installments a loan must be paid off in.
- *narimasen* is the polite form of *naranai* ("not become"), negative of *naru* ("become"). Spoken as a question it literally means "won't it become ～?" but here this is actually an indirect way of asking "can't you make it ～?"
- は? spoken as a question is a polite/formal "huh?/what's that?/excuse me?"

4 **Minori**: お願い　します!!
Onegai shimasu!!
(hon.)-request do
"Please!" (PL3)

- *onegai shimasu* is literally a polite "I request it [of you]," often essentially equivalent to "please [do the aforementioned action]."
- *iya* is literally "no," but can serve merely as a kind of hesitation word, like "well/er/that is."

Salesman: い、　いや、しかし...
I- iya, shikashi...
(stammer) no/well but
"W- well, but . . ."

5 **Minori**: お願い　します! あなた　だけ　が　頼り　です!
Onegai shimasu! Anata dake ga tayori desu!
(hon.)-request do you only/alone (subj.) reliance/hope is/are
"Please! You're my only hope!" (PL3)

Minori: あなた の やさしい ひと言 が、歴史 に 残る　女流作家　を 誕生させる かもしれない の　よ!!
Anata no yasashii hitokoto ga, rekishi ni nokoru joryū sakka o tanjō saseru kamo shirenai no yo!!
you 's kind one word (subj.) history in will remain woman author (obj.) give birth may possibly (explan.) (emph.)
"One kind word from you could give birth to a woman author whose name will go down in history!" (PL2)

- *tayori* = "reliance"—i.e., the person or thing one is relying upon for some purpose → "hope."
- *rekishi ni nokoru* ("[she/her name] will remain in history") modifies *joryū sakka* ("woman author") → "a woman author who will remain/go down in history."
- *tanjō* is a noun for "birth," and *tanjō saseru* is the causative ("cause to be") form of the verb *tanjō suru* ("be born"); *kamo shirenai* = "might/may possibly," so *tanjō saseru kamo shirenai* is literally "may possibly cause to be born."

6 **Narration**: なけなしの　お金　で 買った　ワープロ　は、あたしの 覚悟　の　あらわれ　だった。
Nakenashi no okane de katta wāpuro wa, atashi no kakugo no araware datta.
small quantity of money with bought word processor as for my commitment of manifestation/symbol was
The word processor I bought with what little money I had gave concrete shape to my commitment. (PL2)

- *nakenashi no* is used when speaking of one's meager cash/possessions: "what little ～ one has."
- *katta* is the plain/abrupt past form of *kau* ("buy"); *nakenashi no okane de katta* is a complete thought/sentence ("[I] bought it with what little money I had") modifying *wāpuro* ("word processor," shortened from *wādo purosessā*, the full Japanese rendering of the English term). *Wāpuro* in Japanese usually refers to dedicated word-processing equipment with built-in software and a printer rather than to a software application for use on an all-purpose computer.

もうあと戻りはしない。
一生この人と添いとげるんだ。
……まるで新婚のようにけなげな決意であたしは彼を手に入れたのだった。
1
みすてないでね、ワープロちゃん!!
二人で幸せになろう!
2
あらみのりちゃん、お帰り。
ただいま! おばさん。
3
待ってたのよみのりちゃん。……おめでとう!
ホホ…
え…?
4
よくご存じね、おばさん。
ニッパチだからあまりめでたくもないけど……
なに言ってんの。
5

1 **Narration**: もう あと戻り は しない。一生 この 人 と 添いとげる んだ。
Mō ato-modori wa shinai. Isshō kono hito to soi-togeru n da.
now backslide as for won't do entire life this person with will live together until death (explan.)
There was no turning back. I would live out the rest of my life with this person. (PL2)

まるで 新妻 のように けなげな 決意 で あたし は 彼 を 手に入れた のだった。
Marude niizuma no yō ni kenage na ketsui de atashi wa kare o te ni ireta no datta.
just like new bride of like brave decision with I/me as for him/partner (obj.) acquired (explan.)
Just like a new bride, I had bravely taken the plunge and acquired for myself a new partner. (PL2)

FX: すりすり
Suri suri
Nuzzle nuzzle (effect of lovingly nuzzling her cheek against the word processor carton)

- *soi-togeru* means "live together as man and wife until parted by death"; *to* marks the person with whom one will live.
- *marude* introduces a statement of likeness, such as *mitai* or *yō da* ("is like"), giving the meaning "just/exactly like ～." Here we have the adverb form, *yō ni*, indicating a like manner → "[do the action] as if I were ～/like ～ would."
- *kare* is actually a pronoun for "he/him," but it is also used colloquially as a common noun meaning "boyfriend," and in this case she is extending it to mean "bridegroom/spouse."
- *te ni ireta* is the past form of *te ni ireru* ("obtain/acquire"; literally "put/take into [one's] hand"). *O* marks *kare* as the direct object of this verb.

2 **Minori**: みすてないで ね、 ワープロちゃん!! 二人で 幸せになろう!
Misutenaide ne, Wāpuro-chan!! Futari de shiawase ni narō!
don't abandon-(request) (colloq.) word processor-(dimin.) together let's become happy
"Please don't abandon me, my little Word Processor. Together we'll be happy." (PL2)

- *misutenaide* is a negative *-te* form of *misuteru* ("abandon/desert/walk out on/leave in the lurch"); the *-te* form of a verb often makes a relatively abrupt request or gentle command, and a negative *-te* form makes it a negative request/command: "(please) don't ～."
- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms.") most typically used with the names of children or among close adult friends. Except among children, adding *-chan* to the names of inanimate things generally has a humorous effect, but here it is essentially an extension of her bridegroom metaphor.
- *shiawase* = "happiness," and *narō* is the volitional ("let's/I shall") form of *naru* ("become"), so *shiawase ni narō* = "let's become happy."

3 **Landlady**: あら、みのりちゃん、お帰り。
Ara, Minori-chan, okaeri.
(interj.) (name-dimin.) welcome home
"Hi, Minori. Welcome back." (PL2)

Minori: ただいま、おばさん!
Tadaima, Obasan!
just now aunt/auntie
"I've just returned, Obasan!"
"Hi, Obasan!" (PL2)

- *ara* is a feminine interjection showing sudden awareness or surprise, "oh!/oh my!/goodness!"
- *okaeri* is an informal abbreviation of *okaeri nasai*, a relatively gentle command form of the verb *kaeru* ("return home"), so it is literally the command, "Go home/Come home." But with the honorific prefix *o-*, it is the standard greeting given when someone arrives home: "Welcome home/welcome back."
- *tadaima* literally means "right now/just now," but it's the standard greeting used when returning home. It is actually an abbreviation of *tadaima kaerimashita* ("I have just now returned home").
- *obasan* ("aunt/auntie") can be used to refer to any woman past her mid-twenties or so.

4 **Landlady**: 待ってた の よ、みのりちゃん。おめでとう! ホホ...
Matte-ta no yo, Minori-chan. Omedetō! Ho ho...
was waiting (explan.) (emph.) (name-dimin.) congratulations (fem. laugh)
"I was waiting for you, Minori. Congratulations! Ha ha..." (PL2)

Minori: え?
E?
"Huh?" (PL2)

- *matte-ta* is a contraction of *matte ita*, past form of *matte iru* ("am/is/are waiting"), from *matsu* ("wait").
- *omedetō* (*gozaimasu*) is a congratulatory phrase/greeting used for a wide variety of joyful/auspicious occasions.

5 **Minori**: よく ご存じ ね、おばさん。ニッパチ だ から あまり めでたくもない けど。
Yoku go-zonji ne, Obasan. Nippachi da kara amari medetaku mo nai kedo.
(surprise) (hon.)-know (colloq.) aunt/auntie 28 am because very much not particularly joyous but
"How did you know, Obasan? Since I'm 28, it's not really all that joyous, but..." (PL3-4; PL2)

Landlady: なに 言ってん の。
Nani itten no.
what are saying (explan.-?)
"Oh, nonsense!" (PL2)

- *yoku* at the beginning of a sentence can express surprise/amazement at the action/behavior mentioned; *go-zonji (da/desu)* is a PL4 honorific equivalent of *shitte iru* ("know"), so *yoku go-zonji* = "I'm surprised you know" → "how did you know?"
- *nippachi* (from *ni*, 2, and *hachi*, 8; *h* changes to *-pp* for euphony) can refer to the 2nd and 8th months (February and August), which have traditionally been thought of together because they are slow business months, but here she's using it to refer to her age, 28.

(continued on next page)

28だってバチはあたらないわよ。なおさらめでたいじゃないの…
……？
1
はい！宅急便。
ドスッ
うぷっ
2
杉苗フサってみのりちゃんのお母さんでしょ？
早々と来たわよ、婚礼家具第一号!!
3
…婚…
4
どひゃあ……!!
5

5 *(continued)*

- *medetakunai* is the negative form of *medetai* ("joyous/auspicious"; *omedetō* comes from this word); inserting *mo* give emphasis like "not even joyous" or "not at all joyous," but this is tempered by *amari*, which before a negative means "not very much" → "not really all that joyous."
- *itten* is a contraction of *itte iru* ("is/are saying"); *nani itte iru no?* is literally "what are you saying?" but idiomatically it often implies "nonsense/don't be ridiculous."

---

1 **Landlady**: 28 だって バチ は あたらない わ よ。なおさら めでたい じゃない の。
Nijūhachi datte bachi wa ataranai wa yo. Naosara medetai ja nai no.
28 even if you are punishment as for won't hit (fem. colloq.) (emph.) all the more joyous is not (explan.)
"There's no punishment for being 28. In fact, it makes it all the more joyous." (PL2)

- *datte* is used as a colloquial equivalent of *mo* ("even/too/also") or *de mo* ("even if he/she/it is" or "even if we/you/they are")—here the latter.
- *bachi* is "divine punishment"; *bachi (ga) ataru* (lit., "punishment hits [you]") means "be punished" or "get what you deserve," and *bachi (wa) ataranai* is the expression's negative form.
- *ja nai no* literally asks "isn't it the case that ～?"; but it's a purely rhetorical question that is actually a fairly strong assertion.
- Minori meant it wasn't particularly joyous to be gaining her independence at the ripe age of 28. The landlady thinks Minori's getting married, and that Minori is saying it's not particularly joyous to get married at that age, which is three years past the traditional "deadline" for young women to get married in Japan. So she contradicts Minori, essentially implying that it is especially joyous when an unmarried woman so far past the ideal age is still able to get married. Unmarried women past the age of 25 have long been compared to unsold Christmas cakes after the 25th of December—implying they are of little value and hard to sell in the marriage marketplace. But the actual average age for a woman's first marriage in Japan has apparently been rising in recent years and is now over 26.

2 **Landlady**: はい！ 宅急便。
Hai! Takkyubin.
here delivered package
"Here! This was delivered today." (PL2)

Sound FX: ドスッ
Dosu!
Thump

Minori: うぷっ
Upu!
"Oof"

- *takkyūbin* is a generic term for "package delivery service" and it can also be used to refer to the package that is delivered.

3 **Landlady**: 杉苗 フサ って みのりちゃん の お母さん でしょ?
Suginae Fusa tte Minori-chan no okāsan desho?
(surname) (given name) (quote) (name-dimin.) 's mother is, isn't she/right?
"Suginae Fusa is your mother, right?" (PL2-3)

Landlady: 早々と 来た わ よ、 婚礼 家具 第一号!!
Sōsō to kita wa yo, konrei kagu dai-ichigō!
quickly/without delay came (fem. colloq.) (emph.) wedding furniture No. 1
"It's already arrived—the first item of wedding furniture!" (PL2)

- *tte* here is a colloquial equivalent of the quotative phrase *to iu no wa* ("as for the one called ～").
- *desho* (or *deshō*) literally makes a conjecture ("probably/surely is"), or with a rising intonation, a conjectural question. Often it's a purely rhetorical question that expects the listener to confirm the conjecture: "isn't it so?/right?"
- *sōsō to* basically implies that the action takes place "as soon as [something] begins/occurs" → "early/quickly/without delay"; *kita* is the plain/abrupt past form of *kuru* ("come"), so *sōsō to kita* here implies "[it] came as soon as the plans were made."
- 第 *dai* before a number is like "No. ～." The counter suffix *-gō* is also most typically equivalent to "No."

4 **Minori**: 婚...
Kon—
"Wed—"

5 **Landlady**: どひゃあ!!
Dohyā!
(exclam.)
"Goodness gracious!!" (PL2)

- the bundle contained a complete set of *futon* bedding; the futon cover prominently featuring cranes, a symbol of longevity and good luck, makes it very obviously a wedding set. A typical futon set includes two heavy cotton *shikibuton* ("under-futon" → "mattress"; in combinations, *f* changes to *b* for euphony) and one lighter *kakebuton* ("over-futon" → "quilt").

こりゃ、りっぱなもんだよ！
やっぱりもつべきものは母親だねェ。
1
そ…そりゃあ、布団がほしいってねだったことがあったけど…
よりによってこんな…
2
あたしもねェ、みのりちゃんがいかず後家になるんじゃないかと、陰ながら心配してたんだよ。
だってあんた30越えたらいけず後家よォ…
3
でもさ、これでおばさんもひと安心だ。
ほろり…
ツルカメツルカメ！
4
な…なにがツルカメよおばさん！
カンちがいしないでよ!!
5
あたし結婚なんてしないわ！会社辞めたの！
独立したのよ！
6

1 **Landlady**: こりゃ、りっぱな もん だ よ! やっぱり もつべき もの は 母親 だ ねェ。
Korya, rippa na mon da yo! Yappari motsu-beki mono wa haha-oya da nē.
as for this fine thing/merchandise is (emph.) after all should have/possess thing as for mother is (colloq.)
"This is a top-quality futon. Yes indeed, one thing no one should be without is a mother." (PL2)

- *-beki* after a verb can variously mean "can/should/must"; *motsu-beki* = "should have/possess," and *motsu-beki mono* is literally "a should-possess thing" → "something you should possess/something you shouldn't be without."

2 **Minori**: そ、 そりゃあ、布団 が ほしい って ねだった こと が あった けど、よりによって、こんな...
So- soryā, futon ga hoshii tte nedatta koto ga atta kedo, yori ni yotte, konna...
(stammer) as for that futon (obj) want (quote) wheedled thing/situation (subj.) existed but of all things this kind of
"I- it's true that I once told her I wanted a new futon, but of all things, [she sends a futon set] like this?" (PL2)

- *sorya* (or *soryā*) is a contraction of *sore wa*, "as for that"; it's sometimes used like this as a "warm up" phrase with the idiomatic meaning of "of course/it's true that/it goes without saying that."
- *nedatta* is the past form of *nedaru* ("ask/beg/wheedle"). *Tte*, a colloquial equivalent of the quotative *to*, marks the specific content of the request, so *futon ga hoshii tte nedatta* is literally "I asked/begged her, 'I want a futon.'" → "I told her I wanted a futon."
- *koto ga atta* is the past form of *koto ga aru*, which after the past form of a verb implies "[I/someone] once [did the action]" → "I once told her I wanted a new futon."

3 **Landlady**: あたし も ねェ、みのりちゃん が いかず後家 に なる ん じゃないか と
Atashi mo nē, Minori-chan ga ikazu-goke ni naru n ja nai ka to
I also (colloq.) (name-dimin.) (subj.) unmarried widow/old maid will become (explan.) is it not? (quote)
陰ながら 心配してた んだ よ。
kage-nagara shinpai shite-ta n da yo.
secretly was worried (explan.) (emph.)
"I had secretly been worrying, you know, that you might wind up as an old maid." (PL2)

だって、 あんた、30 越えたら いけず後家 よォ。
Datte, anta, sanjū koetara ikezu-goke yō.
after all/I mean you 30 if surpass unmarriageable widow/old maid (emph.)
"After all, Minori dear, once you pass thirty you're an old maid for good." (PL2)

- *ikazu* is equivalent to *ikanai*, the negative form of *iku* ("go"), and *goke* = "widow"; *ikazu-goke* literally implies "a woman who became a widow without ever getting to be a bride."
- *shinpai shite-ta* is a contraction of *shinpai shite ita* ("was worried/had been worrying"), from the verb *shinpai suru* ("worry"); *~ n ja nai ka to shinpai suru* = "worry whether it/I/you might not ~" → "worry that it/I/you might ~."
- *koetara* is a conditional ("if/when") form of *koeru* ("surpass"); *sanjū koetara* = "when/once you pass 30."
- *ikezu* is equivalent to *ikenai*, the negative of the potential verb *ikeru* ("can go"), so *ikezu-goke* implies "a woman who becomes a widow because she *can't* get married"—i.e., a woman destined to remain unmarried forever.

4 **Landlady**: でも さ、これ で おばさん も ひと安心 だ。ツルカメ、 ツルカメ!
Demo sa, kore de Obasan mo hito-anshin da. Tsurukame, tsurukame!
but (colloq.) this with auntie/I also brief relief is crane&tortoise crane&tortoise
"But you know, with this, I can heave a sigh of relief. Knock on wood, knock on wood!" (PL2)

FX: ほろり
Horori
(tears of joy falling)

• *tsuru* = "crane," and *kame* = "tortoise," both of which are considered symbols of longevity and good luck; *tsurukame tsurukame* is used as a formula/chant to ward off bad luck.

5 **Minori**: な、 なに が ツルカメ よ、 おばさん! カンちがい しないで よ!!
Na- nani ga tsurukame yo, Obasan! Kanchigai shinaide yo!
(stammer) what (subj.) crane&tortoise (is-emph.) aunt/auntie misunderstanding don't do-(request) (emph.)
"Knock on wood my foot! Don' t jump to conclusions, Obasan!" (PL1-2)

- *nani ga ~ yo* (*nani ga ~ da* for males), where the blank is filled with something the other person said, strongly takes issue with the statement: "What kind of nonsense is ~?/What do you mean by ~?/~ my foot!"

6 **Minori**: あたし 結婚 なんて しない わ! 会社 辞めた の! 独立した の よ!
Atashi kekkon nante shinai wa! Kaisha yameta no! Dokuritsu shita no yo!
I/me marriage a thing like won't do (fem. colloq.) co./job quit (explan.) went independent (explan.)(emph.)
"I'm not getting married! I just quit my job! I've struck out on my own!" (PL2)

- *nante* can be considered a colloquial equivalent of *nado* ("a thing like"), or of an entire phrase like *nado to iu koto/mono wa* (literally, "something that is a thing like ~"). It's often used to belittle the preceding as trivial/out of the question/unthinkable."
- *yameta* is the past form of *yameru* ("stop/quit"), which when written with this kanji specifically means "quit work/resign from office." *Dokuritsu shita* is the past form of *dokuritsu suru* ("become independent").

To be continued . . .

やりくりカンパニー

Yarikuri Company

by はしもといわお • Hashimoto Iwao

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Title: 俳句　旅行
Haiku　*Ryokō*
Haiku Journey

- *haiku ryokō* conjures the image of a trip taken for the purpose of writing haiku (a three-line poem with lines of 5, 7 and 5 syllables) at the various places along the way—especially places that are already famous.

1 **Sound FX**: パー
Pā
Ho-onk (sound of horn)

2 **Sound FX**: ガー
Gā
Roar (sound of truck engine)

3 **Yarikuri**: これ　が　本当の　ヒッチ俳句 . . . なんちゃって。
Kore　*ga*　*hontō no*　*hitchi haiku. . .*　*Nanchatte.*
this　(subj.)　true　hitch haiku/hitchhike　just kidding
"Now *this* is true hitch*haiku*ing. . . Just kidding." (PL2)

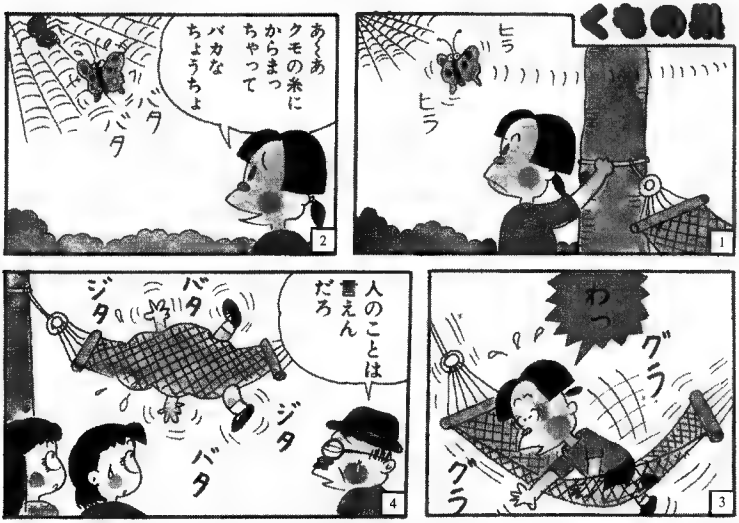
Driver: 歩け　よ。
Aruke　*yo.*
walk　(emph.)
"Walk."
"Get out and walk." (PL2)

- *hontō* is a noun for "truth," and since *no* makes nouns into modifiers, *hontō no* = "true ～."
- the Japanese rendering of "hitchhike/hitchhiking" is ヒッチハイク *hitchi haiku*, and that allows the pun with *haiku* (the poem).
- *nanchatte* comes from *nante itte shimatte*, in which *nante* (a colloquial *nado to*) implies the preceding statement is ridiculous/silly/unbelievable, and *itte shimatte* is the *-te* form of *itte shimau* (*iu*, "say" + *shimau* indicating an unintended/regrettable action). A speaker may tack this expression onto something he has said, as a way of saying he's not really serious/just kidding; or a listener may respond with this expression to imply disbelief.
- *aruke* is the abrupt command form of *aruku* ("walk"); *yo* is often used to emphasize commands.

やりくりカンパニー

Yarikuri Company

by はしもといわお • Hashimoto Iwao



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Title: くも の 巣
Kumo no Su
Spider's Web

- *su* refers to any kind of animal's home, "nest/den/lair/web."

1 **FX**: ヒラ ヒラ
Hira hira
Flutter flutter (effect of butterfly flying)

- *hira hira* represents the effect of something light, thin, and soft fluttering/swaying/falling gently.

2 **FX**: バタ バタ
Bata bata
Flap flap (effect of butterfly flapping desperately)

Yarikuri: あ〜あ、クモ の 糸 に からまっちゃって。
Ā–a, kumo no ito ni karamatchatte.
(interj.) spider 's threads in became entangled-(regret)
"Oh no, it got caught in a spider's web." (PL2)

バカな ちょうちょ。
Baka na chōcho.
foolish butterfly
"Dumb butterfly." (PL1)

- *ā–a* is a sigh/interjection of disappointment or lament, like "oh well/oh no/too bad/what a shame."
- *ito* = "thread," so *kumo no ito* is literally "spider's thread(s)."
- *karamatchatte* is a contraction of *karamatte shimatte*, from *karamaru* ("become entangled") and *shimau*, which after the *-te* form of a verb implies the action is/was regrettable/undesirable.
- *chōchō* ("butterfly") is often shortened to *chōcho* in colloquial speech.

3 **Yarikuri**: わっ!
Wa!
(exclam.)
"Yikes!"

FX: グラ グラ
Gura gura
Wobble wobble (effect of moving in an unstable way)

4 **FX**: ジタ バタ ジタ バタ
Jita bata jita bata
Wriggle flap wriggle flap

Man: 人 の こと は 言えん だろ。
Hito no koto wa ien daro.
person about thing as for can't say surely/probably
"Surely you can't speak about other people."
"You shouldn't be talking about others." (PL2)

- *jitabata* represents flapping one's arms and legs about and/or wriggling and writhing to try to escape from something/someone—i.e., a desperate struggle to regain control or freedom.
- *ien* is a contraction of *ienai* ("can't say/speak"), negative of *ieru*, which is the potential ("can/be able to") form of *iu* ("say").
- *daro* is a shortened *darō*, which makes a conjecture ("surely/probably"), but in this case it's a strongly assertive conjecture.

Lesson 62 • A Laughing Matter

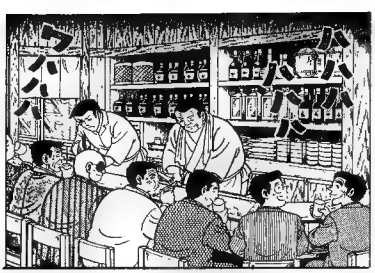
It's been said that laughter is a universal language and in fact, many of the written representations of laughs are the same in English and Japanese. For example, "ha ha ha" and "heh heh" have much the same meaning in both languages. There are, however, some significant differences—such as "ho ho ho," which is a refined feminine laugh in Japan, rather than a jolly-old-elf laugh.

The Japanese also have some interesting habits that accompany laughing, such as covering their mouths or putting their hands behind their heads. These gestures bring other shades of meaning to laughter.

Many sayings involve laughter as well: *warai o kau* (笑いを買う, lit., "to buy laughter") means to incur laughter or be laughed at. If you can avoid that, you might be in a position to say *warai ga tomaranai* (笑いが止まらない, "the laughs don't stop"), meaning that everything is going A-OK. When this phrase modifies a noun, it basically means "fantastic," as in *warai ga tomaranai shōbai*, "fantastic business." This might have you laughing all the way to the bank, and in no time *namida ga deru hodo warau* (涙が出るほど笑う, "laugh until tears come out" → you'll "laugh until you cry").

The generic *ha ha ha*

The customers at the traditional *kappō* (fine Japanese cuisine) restaurant Fujimura are having a merry time. As evidenced by the bottles behind the counter, drinking is an integral part of the dining experience in establishments such as this.



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Customers: ハハハ　ハハハ
Ha ha ha ha ha ha
(laugh)
"Ha ha ha ha ha ha"

ワハハハ
wa ha ha ha
(laugh)
"A ha ha ha"

The basic *ha ha ha* is probably the most common of laughs used to show amusement. Starting out with *wa* or *a* is a common variation. Adding a small っ *tsu* between the *ha* sounds represents a heartier laugh.

The unrestrained *kya ha ha*

Minikeru, son of feline manga star Michael, was caught in the undignified act of rolling around on his back. He is now attempting to sneak off unobtrusively.

© Kobayashi Makoto / *What's Michael?*, Kodansha

Women: キャハハハハハハ!
Kya ha ha ha ha ha ha!
(laugh)
こっそり　逃げてく　わ　よー!
Kossori　nigete-ku　wa　yō!
quietly/sneakily is running off (fem.) (emph.)
"Kya-hah hah hah hah! He's sneaking away!" (PL2)

- *nigete-ku* is a colloquial contraction of *nigete iku*, the *-te* form of *nigeru* ("run") plus *iku* ("go") → "run-and-go" → "run away".

Kya is used to represent a shriek or scream, so *kya ha ha* (or sometimes *gya ha ha*, especially for males) represents an unrestrained/boisterous laugh.

An embarrassed *ha ha*

The beautiful Yamabuki-sensei pays an unexpected visit to Dr. Slump. After hurriedly changing into his finest suit, Dr. Slump tries to be a proper host.

© Toriyama Akira / *Dr. Slump*, Shueisha

Dr. Slump: ははっ。　な　なにか　めしあがります　か?
Ha ha!　Na-　nanika　meshi-agarimasu　ka?
(laugh) (stammer) something　eat　(?)
"Ha ha. W- would you like something to eat?" (PL4)

- *meshi-agarimasu*, from *meshi-agaru*, is a very polite honorific verb for "eat."

The pose and the expression on Dr. Slump's face make it clear that in this case *ha ha!* is an embarrassed, uneasy laugh. Another common gesture to show embarrassment is putting the hand behind the head while laughing.

Ho ho ho—A refined, ladylike laugh

Kyōko has been given the role of Okiku, a character in the well-known ghost story "Banchō Sara Yashiki," in the local shrine's annual "Test of Courage" fair—essentially a giant outdoor haunted house. With the help of Obasan, she dresses up in an elaborate kimono and turns from a regular teen into a sophisticated noblewoman.

© Takahashi Rumiko / *Mezon Ikkoku*, Shogakukan

Mitaka: 皿屋敷　の 「お菊さん」です か?
Sara Yashiki no "Okiku-san" desu ka?
(story title) of/from (name-hon.) are (?)
"Are you Okiku, from Sara Yashiki?" (PL3)

Kyōko: ほほほ。お恥ずかしい一。
Ho ho ho. O-hazukashii.
(laugh) (hon.)-embarrassed
"Tee hee hee, I'm so embarrassed." (PL2-3)

Obasan: なんとなく なりきってる。
Nantonaku narikitte-ru.
somehow has become completely
"Somehow she's completely become the part." (PL2)

- in spite of the honorific prefix *o-*, *o-hazukashii* implies that the speaker herself is feeling embarrassment.
- *narikitte-ru* is a contraction of *narikitte iru*, from the verb *narikiru* ("become completely/through and through"), a combination of *naru* ("become") and *kiru* ("completely/thoroughly").

Ho ho ho in Japanese represents a refined and demure feminine laugh, nothing like the boisterous, Santa-Claus-like laugh those syllables usually denote for English speakers. When laughing in this way, the hand usually covers the mouth to further demonstrate modesty.

Fu fu fu—A light, muted laugh

This woman has already started her summer vacation, but her husband is still working. As he leaves for work in the morning, he says the customary *Itte kimasu* ("I'm going") and she bids him *Itterasshai* ("goodbye/take care")—a rite they're probably too rushed for when she has to work, too.

© Akizuki Risu / *Okusama wa Interia Dezainā*, Futabasha

Woman: うふふ… なんだか　専業　主婦 みたい。
U fu fu… nandaka sengyō shufu mitai.
(laugh) for some reason professional housewife am like
"Tee hee hee . . . for some reason I feel like a full-time housewife." (PL2)

- *nandaka* is used idiomatically as a softener: "somehow/sort of/vaguely/for some reason . . ."
- ～ *mitai* (*da/desu*) means "that's what [the thing/person] is like"; "that's the way [the thing/person] seems or feels."

U fu fu and *fu fu fu* are common laughs for women. They are light, amused laughs for contexts such as the one here. Again, women tend to cover their mouths when laughing in this way.

A sinister *fu fu fu*

This man's wife claims that she cannot get up to serve her husband tea or answer the phone while their cat is comfortably sleeping on her lap. After a day of using such excuses, the wife needs her husband to get something out of a high cupboard, but now it is the husband's turn to use the rule of "cat-nondisplacement."

© Kobayashi Makoto / *What's Michael?*, Kodansha

Man: フフフ
Fu fu fu
(laugh)
"Heh heh heh"

In contexts such as this one where the subject is clearly up to no good, *fu fu fu* takes on a sinister, conspiratorial edge. This is most often the case when males are shown using this laugh, though females can use it this way as well.

A smug *hi hi hi*

Tanaka-kun often slips away to the pachinko parlor during work hours, and today he has had unusually good luck. He is very pleased with himself as he leaves with his winnings.

Tanaka: ウッヒッヒッヒ
U! hi! hi! hi
(laugh)
"Eheh heh heh"

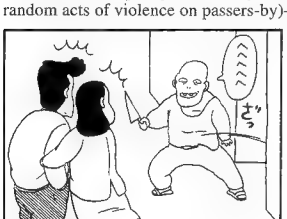
Sign & bag: パチンコ
Pachinko
Pachinko

© Tanaka Hiroshi / *Naku na! Tanaka kun*, Take Shobo

U hi hi, *u shi shi*, or just *hi hi hi*—with or without the small ッ added for emphasis—is a gleefully evil or smug laugh that signals the speaker is or has been up to no good.

An evil *he he he*

When this man pops out of the shadows, he is hoping to scare the couple, but in the perverse humor of this strip they are actually delighted to see the 通り魔 (*tōrima*, a person who practices random acts of violence on passers-by)—even asking if they might take a picture with him.



© Imazeki Shin / *Ojama Shimasu*, Take Shobo

Man: へへへへへ
He he he he he
(laugh)
"Heh heh heh heh heh"

FX: ざっ
Za!
(effect of man jumping out)

He he he is a common way to show evil or vulgar thoughts/intentions. This evil *he he he* is mostly masculine.

A sheepish *he he he*

A goldfish peddler by trade, this woman has just started living with a man she first knew as a customer at her booth. Though she has known him for quite some time, she still calls him *Ojisan* ("Uncle/Mister"). She is apparently more comfortable with goldfish than with broiled fish.

© Yajima & Hirokane / *Ningen Kōsaten*, Shogakukan

Woman: おじさん、 また 魚 焦がしちゃった よ!!
Ojisan, mata sakana kogashichatta yo!
Uncle/Mister again fish scorched-(regret) (emph.)
私、 料理 全然駄目 なの よ ね、 へへへへ。
Watashi, ryōri zenzen dame na no yo ne, he he he he.
I/me cooking no good at all (explan.) (emph.) (colloq.) (laugh)
"Ojisan, I burned the fish again! I'm just no good at cooking, am I? Ha ha ha ha." (PL2)

- *kogashichatta* is a contraction of *kogashite shimatta*, from *kogasu* ("scorch/burn") and *shimau* ("finish/end"). *Shimatta* after the *-te* form of a verb implies the action was regrettable or undesirable.
- *zenzen* followed by a negative means "not at all."

He he he (or *e he he*) in contexts such as this one is a sheepish, embarrassed laugh. Often the speaker's hand will go behind his or her head to further demonstrate consternation (and sometimes, in extreme cases, the tongue even gets stuck out).

A grandfatherly *ka! ka! ka!*

Ibashi met a wise old man who promised to show him *real* vegetarian cooking. The man instructed Ibashi to collect young *kaki* ("persimmon") leaves and roast them on an outdoor grill with a bit of salt. They are now enjoying the results of his labors.

© Abe & Kurata / *Ayi Ichi Monme*, Shogakukan

Ibashi: 若葉 を 肴 に 酒 を 飲む…
Wakaba o sakana ni sake o nomu…
young/fresh leaves (obj.) snack making saké (obj.) drink
いやー、いい! 実に いい!!
Iyā, ii! Jitsu ni ii!!
(interj.) good/fine truly good/fine
"Making young leaves our snack, we drink saké. . . man, this is great! Really great!"
"Drinking saké with fresh leaves as our snack . . . Man! It doesn't get any better than this!" (PL2)

Old man: カッカッカッカッカッ
Ka! ka! ka! ka! ka!
(laugh)

- *sakana* written with this kanji refers to snacks or appetizers nibbled on while drinking saké or other alcoholic beverages.
- *ni* here is equivalent to *ni shite* ("making it [into]"), the *-te* form of *ni suru* ("make it [into]") → "making young leaves our snack . . ."

Ka! ka! ka! can be described as a cackle but is used mainly by older men.

Ku ku ku—A stifled laugh

This scientist has discovered a planet filled with animals that seem to derive from the same genes as earthlings. Thinking about how this evidence will prove his theories, he begins to savor his success.

© Okazaki Jirō / *After Zero*, Shogakukan

Scientist: ククク . . .
Ku ku ku . . .
(stifled chuckle)

Ku ku ku represents a quiet laugh/chuckle, stifled at the back of the throat.

Kusu kusu—A giggle

Dr. Slump is desperately hoping that Yamabuki-sensei will laugh at the joke he just told. Belatedly, she reacts.

© Toriyama Akira / *Dr. Slump*, Shueisha

Yamabuki: クスッ
Kusu!
(effect of giggle)

Kusu! or *kusu kusu* represents a stifled laugh/giggle/snigger that's mostly through the nose. It's associated more with women than men, but not exclusively so.

Gera gera—A horselaugh

Tora-san comes upon his sister Sakura flirting with a group of young men.

© Yamada, Hayashi & Takai / *Otoko wa Tsurai Yo*, Gakken

Sakura: やぁだぁ。
Yā dā.
(exclam.)
"Stop it!" (PL2)

Men: ゲラゲラ
Gera gera
(effect of laughs)

- *yā dā* is an exclamatory form of *iya da*, literally meaning "is disagreeable/unpleasant." As an exclamation, *iya da* often means "Don't!/Stop it!"

Gera gera represents a horselaugh or guffaw, while the similar *kera kera* is more of a meanish cackle. Most laughing effects require the quotative *to* when connecting to *warau* (*ku ku ku to warau*, "laugh with a *ku ku ku*"), but *kusu kusu* and *gera gera* do not (*gera gera warau*, "laugh with a *gera gera*").

Let Them Eat Barley

by William Marsh

Here are more artifacts unearthed during my archeological dig into popular Japanese slang from the Postwar Era. Corrections and comments are welcome.

1950 was one of the many years in which comic Tony Tani was on a roll, spouting catch phrases like *Ō misuteiku!* ("Oh, mistake!"—a phrase first uttered in September by a criminal as he was arrested). With the new decade, Japan's media, like America's, shifted its attention from the moralistic platitudes of discredited gray eminences to the consumerist whims of apple-cheeked *tiin'ējā* (ティーンエージャー, "teenagers"). Economically, it was a good time to work in industries whose names were written with kanji characters containing *kane-hen* (金偏, the metal radical, i.e., steelmaking) or *ito-hen* (糸偏, the thread radical, meaning textiles). On the literary front, 1950's equivalent to *The Bridges of Madison County* was Ōoka Shōhei's *Musashino Fujin*, a novel in which the wife of a jealous aristocrat falls in love with her servant.

The lives of Koreans who'd lingered in Japan after their homeland ceased to be a Japanese colony in 1945 grew immensely more complicated on June 25, 1950. Forces from the Soviet-occupied sector of Korea (north of the *sanjūhachido sen*, 38度線, or 38th parallel) invaded the southern sector where US troops were dug in. The economy revved up as Japan became the chief US supply base for this civil war that split families and pitted the Communist bloc against the capitalists. (The *reddo pāji*, or Red Purge, of Communist Party members from their jobs by General MacArthur had begun in May and would eventually result in the dismissal of over 1,100 teachers and government workers, not to mention over 10,000 workers in the private sector.)

As for those Japanese on the other side of the issue, it would seem that the prospect of largesse begat arrogance. Asked by a reporter to comment on the high price of rice, a conservative politician blurted: "*Binbōnin wa mugi o kue!*" (ビンボー人は麦を食え, "Let the poor eat barley!"). Perhaps this notorious fat cat had plumped himself out by *tsumami-gui* (つまみ食い, "eating with his fingers"), which is the sly way to refer to dipping into the public cookie jar and stuffing one's cheeks with the tastiest morsels. Caught in the act, the pol would have done well to ape the droll drawl of comic author Bunroku Shishi, whose 1950 observation on the state of things in general was: "*Wate honma ni yō iwan wa*" ("I most assuredly dunno what to say"). Others felt the same way, since the silly expression *tondemo happun* (とんでもハップン, of which a very free translation might be "I mean, how off the wall can you get?") entered the language that year and still pops up at times when truth seems much stranger than fiction.

1951 brought Japan one year closer to the end of the Occupation, yet the influence of America was undiminished. By now it was clear that in social-policy matters, the Occupation was on a *gyaku-kōsu* (逆コース, "reverse course"), but that did not prevent large numbers of Japanese from feeling pained astonishment when Douglas MacArthur, who as Supreme Commander of the Occupation forces had stood tall before their emperor, was fired by President Harry Truman. The general's famous eulogy to himself ("old soldiers never die, they just fade away"), delivered before Congress, entered Japanese as "*Rōhei wa shinazu, tada kiesaru nomi.*" (A one-liner equally prized by Japan-hands allegedly surfaced on a Tokyo placard in support of the great man's presidential aspirations: "We play for MacArthur's erection.")

1951 was also the year when Japanese adopted from English the expressions *piiāru* (ピーアール, "PR"—public relations) and *nairon* (ナイロン, "nylon").

The hit novel of 1951 was *Santō-jūyaku*, or *Third-Rate Executive*, by Genji Keita. Japan's perennial oversupply of same assured that the tag *santō-jūyaku* (三等重役) stuck and became all the rage. Nor was there a shortage of punsters or trend-watchers. In 1951 they began to cannibalize the immediate past for inspiration, recycling *shayō-zoku* (斜陽族, the "setting-sun tribe," Dazai Osamu's famous 1947 label for the dying aristocratic class) as *shayō-zoku* (社用族, the "company-business tribe," referring to good old boys who, then as now, shamelessly ran up huge tabs on their expense accounts). Another variation on a theme was to refer to buses manned only by the driver as *wanmankā*, a swipe at Prime Minister Yoshida Shigeru, who so dominated Japanese politics that from 1949 on his rivals and critics spoke disparagingly of *wanman* (ワンマン, "one-man") rule.

William Marsh *(marshbil@gol.com) is a freelance writer based in Tokyo.*

vocabulary summary

From *Akuma no Shushi*, p. 17

気になる	*ki ni naru*	be bothered about
伝説	*densetsu*	legend
何度も	*nando mo*	repeatedly
恐ろしい	*osoroshii*	scary
秘密	*himitsu*	secret
与える	*ataeru*	give/bestow
豊富な	*hōfu na*	bountiful
穀物	*kokumotsu*	grain
繁栄	*han'ei*	prosperity
極める	*kiwameru*	maximize
滅びる	*horobiru*	falls to ruin/is overthrown
調べる	*shiraberu*	investigate/inquire into
戦い	*tatakai*	battle/war
どうやら	*dōyara*	apparently
熾烈な	*shiretsu na*	hot/bitter
連中	*renchū*	people
馬鹿ばかしい	*bakabakashii*	ridiculous
災厄	*saiyaku*	calamity
生産	*seisan*	production
輸出する	*yushutsu suru*	export (*v.*)
争う	*arasou*	compete/vie
購入する	*kōnyū suru*	purchase (*v.*)
発育する	*hatsuiku suru*	grow
工夫する	*kufū suru*	contrive/fashion
農家	*nōka*	farmer
越える	*koeru*	surpass
計算	*keisan*	calculation
どんどん	*don-don*	rapidly
物資	*busshi*	commodity
手を打つ	*te o utsu*	take necessary action
相談	*sōdan*	consultation
応じる	*ōjiru*	respond
増える	*fueru*	increase (*v.*)
開発	*kaihatsu*	development
功績	*kōseki*	achievement
支える	*sasaeru*	support (*v.*)
非常に	*hijō ni*	extremely
危険	*kiken*	dangerous
例	*rei*	example
被害	*higai*	damage (*n.*)
甚大な	*jindai na*	serious/enormous
まさしく	*masashiku*	certainly/without a doubt
単なる	*tannaru*	mere/simple
謎	*nazo*	mysteries/enigmas
起因	*kiin*	original cause
くやしい	*kuyashii*	be vexed/chagrined
決別する	*ketsubetsu suru*	part ways/break with
天才	*tensai*	genius
導き	*michibiki*	guidance
異変	*ihen*	mishap/unusual event
枯死する	*koshi suru*	wither and die
不明	*fumei*	unclear/unknown

From *Our Tono-sama*, p. 42

空	*sora*	sky
飛ぶ	*tobu*	fly (*v.*)
とっくに	*tokku ni*	long since
おりる	*oriru*	come down/land

From *App-Install*, p. 44

タイヤ	*taiya*	tire (*n.*)
アーモンド	*āmondo*	almond
子孫	*shison*	descendants
娘	*musume*	daughter/girl
お墓	*o-haka*	grave (*n.*)

From *Minori Densetsu*, p. 66

おいおい	*oioi*	by and by
とにかく	*tonikaku*	at any rate
新たな	*arata na*	new/fresh
旅立ち	*tabidachi*	departure
ハナ血	*hanaji*	nosebleed
とうとう	*tōtō*	finally
そろそろ	*sorosoro*	by and by/soon
ギリギリ	*girigiri*	barely within a limit
線	*sen*	line/position
心配	*shinpai*	worry/concern/anxiety
式	*shiki*	ceremony
酔う	*you*	become drunk
たまたま	*tama-tama*	by chance
セクハラ	*sekuhara*	sexual harassment
給料	*kyūryō*	salary
未払い	*miharai*	non-payment
銀行	*ginkō*	bank
まとめる	*matomeru*	combine together
振り込む	*furikomu*	pay by bank transfer
独立する	*dokuritsu suru*	become independent
さすがに	*sasuga ni*	as one would expect
作家	*sakka*	author (*n.*)
なにせ	*nanise*	after all
不況	*fukyō*	recession
整理	*seiri*	adjustment
こぼす	*kobosu*	complain/grumble
出張	*shutchō*	business trip
ケチ	*kechi*	cheap/worthless
発行部数	*hakkō-busū*	[publication] circulation
洋酒	*yōshu*	liquor
かろうじて	*karōjite*	barely/narrowly
経営する	*keiei suru*	run a business
こきつかう	*koki-tsukau*	work [someone] hard
安月給	*yasu-gekkyū*	low/cheap pay
企画	*kikaku*	planning/plan
記事	*kiji*	article
組める	*kumeru*	can assemble/put together
機種	*kishu*	[appliance] model
頼り	*tayori*	reliance/hope
歴史	*rekishi*	history
誕生する	*tanjō suru*	be born
覚悟	*kakugo*	commitment
あと戻り	*atomodori*	backsliding
決意	*ketsui*	decision
手に入れる	*te ni ireru*	obtain/acquire
みすてる	*misuteru*	abandon/desert
めでたい	*medetai*	joyous
宅急便	*takkyūbin*	delivered package
早々と	*sōsō to*	quickly/without delay
りっぱな	*rippa na*	fine
いかず後家	*ikazu-goke*	old maid

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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